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THE CAṆḌA-KAUŚIKA

OF ĀRYA KṢEMĪŚVARA

Edited by

SIBANI DAS GUPTA

With Introduction, full Critical Apparatus of Manuscripts, English Translation and Indices.

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PREFACE

In the Introduction I have indicated the interest and importance of the present work, as well as my object and method in undertaking a critical edition. It will be seen that the *Caṇḍa-kauśika* of Kṣemīśvara, though less widely known, is certainly one of the outstanding specimens of the later Sanskrit dramas. But it appears to have never received the attention which it deserves. It was published twice, respectively at Bombay and at Calcutta, in the sixties of the last century; but the publications, obviously based on insufficient manuscript-material, were by no means definitive, and they have now become scarce. My object, therefore, has been:

(1) To prepare a critical and, if possible, a final and definitive edition of the text, based on all available material and furnished with full *apparatus criticus*, in accordance with modern standards of scholarship. For this purpose I have collated no less than thirteen manuscripts of the work, written in different characters and carefully selected from different sources. I have made an intensive study of the individual characteristics of the manuscripts utilised and their affinities, and discussed fully the question of their mutual relation and classification, with a note on my proposed method of constituting the text and treatment of Prakrit passages.

(2) To place the work in its proper historical and literary perspective. This has involved a full discussion of the date and authorship of the work, its theme and sources, and its literary value and position in the history of the Sanskrit drama.

(3) To prepare an English translation which would interpret the constituted text, along with hermeneutic notes where necessary.

I have also added, for facility of reference, a Pāda-index of verses, an index of Prakrit words and of metres. I hope that no point of importance has been overlooked in respect of the text and its interpretation.

It will be seen that my object has been not the haphazard so-called editing, but the strict application of literary and text-critical principles

to a classical text; and my work should be judged as such. In the matter of textual criticism it is needless to say that I have been mainly guided by the method elaborated and standardised for Indian texts in general by V. S. Sukthankar and his collaborators in the critical Poona edition of the *Mahābhārata*. The problems of the present text are indeed not so complicated, nor its manuscript-material so diversified and extensive; but I venture to say that they are no less interesting, even if what is true of the manuscript-tradition of an epic text need not be applicable in their entirety to that of a classical text. It should be recognised that very few Sanskrit texts in recent times have received this scientific treatment; and whether I have succeeded or not, my work should be taken as an original and earnest experiment in this desirable direction. It may be urged that I had better selected a much more important work than the *Caṇḍa-kauśika*; but like all classical Sanskrit texts, the present work has its own peculiar problems, which are not without their interest in the editing of classical works in general. A so-called minor work, therefore, is not negligible for this purpose, provided that modern scholarly principles are properly applied.

A few words should be added on my English translation of the text. The rendering has been kept close to the original, consistently with English sense and idiom. It is not always easy to strike a happy mean between elegance and accuracy, but a translation loses much of its interest and trustworthiness if the reader is not sure whether it reflects the original faithfully or gives only the purport of the original. Apart from the well-known fact that it is always difficult to render synthetic Sanskrit into analytic English, there are strange imageries, beautiful but ingenious conceits, exuberant metaphors, play upon words, delicate nuances of expression and subtle adjustment of sound and sense, which are in their proper place in Sanskrit, but which read oddly when translated literally into English. In the face of these inherent difficulties I do not claim more than having produced, as far as possible within these limitations, a really readable and, at the same time, a fairly faithful translation.

To those scholars who have encouraged and helped me in my exacting task, spreading over nearly three years, it is my privilege as well as pleasure to express sincere gratitude. Professor V.

Raghavan of Madras University, editor of the *New Catalogus Catalogorum*, very kindly responded to my appeal to furnish me with a list of manuscripts of the *Caṇḍa-kauśika*, which are not only noticed but also unnoticed in the available catalogues of Sanskrit manuscripts. To the never-failing courtesy of the late P. K. Gode of the Bhandarkar Oriental Research Institute I am indebted for loan or transcript of manuscripts of the text available in various oriental manuscript-libraries at Poona, Baroda, Darbhanga, Madras and Tanjore. Dr. Sadananda Bhaduri, the then Principal of Government Sanskrit College, Calcutta, took interest in my work and was kind enough to allow me to work as a research student in his College. To Dr. R. C. Hazra, who had been my teacher at Dacca University and who is now one of the Research Professors in the Sanskrit College, I am grateful for his ready help and kind suggestions whenever I approached him. I have also profited by the critical remarks of Professor J. Brough and Professor S. M. Katre, who examined my work, originally prepared as a thesis for the doctorate degree of Calcutta University in 1954. I must also thank sincerely the authorities of the Asiatic Society for kindly accepting my work for publication. But my greatest indebtedness is to my Professor, Dr. S. K. De, at whose suggestion and under whose vigilant supervision this work was undertaken; but it is an indebtedness which cannot be measured by a few prefatory words. Not only did he take great pains in procuring for me the manuscripts I required and placing unreservedly at my disposal his library, but he also watched and guided, not nominally but really, the progress of this work with his unwearied and inspiring directions at every step. To his rich and kindly erudition and extensive experience I never appealed in vain; and though overloaded with multifarious work, he patiently read through and revised my text, critical notes and translation. My little work owes a great deal to this Altmeister; but for its details and individual opinions, as well as for its errors and imperfections, I am alone responsible.

Lady Brabourne College,
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The 14th February, 1962

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INTRODUCTION

INTRODUCTION

THE CRITICAL APPARATUS

1. Manuscripts

The manuscripts utilised for this edition of Kṣemīśvara's *Caṇḍa-kauśika* are the following:

North Indian

Nevārī

N1 = Calcutta, Asiatic Society of Bengal, No. 3824 (5315). Dated in the Nepali era 370 (=1250 A.D.).

N2 = Calcutta, Asiatic Society of Bengal, No. 8065 (5316). Dated in the Nepali era 507 (=1387 A.D.).

Maithilī

M1 = Darbhanga, Rāj Library, No. 70-383. Dated Śaka 1704 (=1782 A.D.).

Devanāgarī

D1 = Calcutta, Asiatic Society of Bengal, No. 6508 (5317).

D2 = Poona, Bombay Government Collection, deposited at the Bhandarkar Oriental Research Institute, No. 442 of 1895-1902. Dated Saṃvat 1699 (=1643 A.D.).

D3 = Poona, Bombay Government Collection, deposited at the BORI, No. 353 of 1884-87. Dated Saṃvat 1815 (=1759 A.D.).

D4 = Poona, Bombay Government Collection, deposited at the BORI, No. 125 (ii) of 1866-68.

D5 = Poona, Bombay Government Collection, deposited at the BORI, No. 299 of 1884-86. Dated Saṃvat 1674 (=1618 A.D.).

D6 = Calcutta, Government Sanskrit College, No. 223. Dated Saṃvat 1857 (=1801 A.D.).

D7 = Baroda, Oriental Institute Library, Acc. No. 4292. Dated Saṃvat 1660 or 1661 (=1604 or 1605 A.D.).

South Indian

S1 = Tanjore, Sarasvatī Mahāl Library, No. 4355 (Burnell Catalogue No. 5207). In Devanāgarī characters.

S2 = Madras, Adyar Library, No. 21. C. 53. In Grantha characters.

S3 = Madras, Government Oriental Manuscript Library, No. R. 4270. In Grantha characters.

2. *Printed Texts*

The following printed editions of the text are also utilised:

Pt 1 = Text edited by Jaganmohana Tarkālaṃkāra, Calcutta 1868.

Pt 2 = Text printed by Kṛṣṇa Śāstrī Gurjara, Bombay 1860.

Abbreviations

St.	=	Stanza.
fol.	=	folio.
ins.	=	insert.
om.	=	omit.
transp.	=	transpose or transposition.
subst.	=	substitute.
marg.	=	margin.
hapl.	=	haplographically.
corr.	=	correction.
v. l.	=	varia (e) lectio (nes).
var.	=	cited with variation.
ad.	=	to; referring to the prose passage, following upon a verse reference.

N.B. The transcript of M1 (see Introduction, p. ii) was received r collation after the critical apparatus of our entire text had been ritten out. The text was, of course, reconsidered in the light of his new material; but in inserting the variant readings of this MS there has been some unavoidable upsetting of the regular order f enumeration of MSS in the critical notes.

D 7

Baroda, Oriental Institute Library, Acc. No. 4292. Indian Paper. Size 9⅛" x 4¾". Folios 44; 7 lines to a page, excepting the last page which has 4 lines. Devanāgarī characters with frequent *pṛṣṭhamātrā*. Complete. Dated Saṃvat 1660 or 1661 (=1604 or 1605 A. D.).

This is the oldest and most correct of our Devanāgarī MSS. The writing is neat, clear and uniform. Except Prakrit passages, it is fairly correct and careful, although some corrections appear on the margins. The edges are frayed; the upper and lower margins are considerably worm-eaten, causing loss of some writing; otherwise the MS is well preserved. The names of *dramatis personae* and numbering of verses are distinguished by red pigment, while erasures or corrections in the text are made by yellow pigment. The repetition of a word is regularly indicated by the numeral 2 after it. In Prakrit there is occasional *y*-śruti. Consonants are frequently doubled with repha; e.g. *apūrvva, ārtta, upasarppāmi, sammarddaḥ, aharppatiḥ*, etc. The verses are numbered thus: I—29; II—34; III—35; IV—37; V—29. Although sometimes showing striking agreements with exclusively N1. 2 readings, it generally follows the text-tradition of the Devanāgarī group of MSS, of which it is our oldest exemplar.

S 1

Tanjore, Sarasvatī Mahāl Library, No. 4355 (=*Burnell's Classified Index of Sanskrit MSS in the Palace at Tanjore*, London 1879-80, No. 5207, p. 168b).

The MS is noticed in P. P. S. Sastri's *Descriptive Catalogue of the Sanskrit Manuscripts in the Tanjore Mahārājā Serfoji's Sarasvatī Mahāl Library*, vol. viii (Nāṭaka), Srirangam 1930, p. 3392. From the description it appears that it is a Paper MS, written in Devanāgarī characters; size 9¾" x 4¼"; folios 33; 9 lines to a page; complete. There is no date; but the MS is said to be in good condition. Burnell is of opinion that it is one of the three "recent" MSS of the work at Tanjore.

As the original MS could not be obtained on loan, and we had to depend entirely on a transcript supplied by the authorities of the Library, further details about the MS are unfortunately not available.

Written in Devanāgarī, the MS generally follows the text-tradition of the Devanāgarī group of MSS and shows little affinity with that of the Nevārī group. It shows, however, some peculiarities of South Indian MSS, such as the use of lingual *ḷ* for dental *l*, of *th* for *t* and *dh* for *d*, and doubling of sibilants in Saṃdhi. Excepting the Prakrit passages, where most MSS go wrong, the MS is fairly correct.

S 2

Madras, Adyar Library, No. 21. C. 53 (*Catalogue*, ii, p. 27b).

The original MS was not available, but a transcript in Devanāgarī was supplied by the authorities of the Library. There is a note on the copy by the Library copyist that the original is a very worn out palm-leaf MS, having unnumbered folios and written in Grantha characters (*ati-jīrṇaṃ patra-saṃkhyā-vihīnaṃ granthākṣarair likhitaṃ tāla-patra-kośaṃ dṛṣṭvā likhyate*) and that it is incomplete (*asamāpto' yaṃ granthaḥ*). This is confirmed by the information supplied later by the authorities of the Library (letter dated 24. 5. 52) to the effect that it is an incomplete palm-leaf MS in Grantha characters, badly damaged and worm-eaten. It is further stated that it consists of 66 folios (?), eight lines to a page; size 14¼″ x 1½″; conjectured to be "about 200 years old."

The same characteristics of South Indian MSS as noted above with reference to S1 are also shown by this MS. There is very considerable lacuna due to damage to the MS; letters, words and even long passages almost on every page are lost. It is incomplete breaking off from V. 20 (see note to the relevant passage in the text) to the end. In the Prakrit passages, which are frequently full of errors, it often employs *y*-śruti. In the Sanskrit passages, so far as they are available, it is not always correct. On the whole it follows the text-tradition of the Devanāgarī group, although there are some striking individual readings and sporadic agreements with the Nevārī group. It is unfortunate that this MS could not be fully utilised because of the lacunae, large and small, occurring throughout and causing loss of much of the text. In our critical notes all these deficiencies could not be meticulously recorded, as they would have merely burdened our critical apparatus without bringing a corresponding advantage.

S 3

Madras, Government Oriental Manuscript Library, No. R. 5270.

As a loan of the MS could not be arranged, a Devanāgarī transcript was obtained. From the information supplied by the Curator of the Library (letter dated 20. 5. 52) we learn that it is an undated palm-leaf MS of 17 folios only, much damaged; in Grantha characters, 11 to 13 lines to a page; purchased in 1922-23 from Gaṇapati Śāstrī Karaṭṭoluvu, Coimbatore District. Besides showing some of the general characteristics of South Indian MSS mentioned above, it is noteworthy that the MS regularly indicates the doubling of a consonant by a dot before it. On collation of the text this MS, like S2, is found full of very large and small lacunae, apparently due to damage to the original MS, on every page, causing loss of a large part of the text. Like S2, it could not be thus fully utilised; and variants are noted in our critical apparatus only from the available portion of the text. Like S 1 it follows generally the text-tradition of the Devanāgarī group.

So far as the various catalogues of South Indian MSS show, no other MS of the text in Grantha characters is available, the other MSS of the text in these libraries being in Devanāgarī. It is unfortunate, in these circumstances, that the two available Grantha MSS, which we have collated, had not been of much use for reasons given above. As *it appears, however, that the text of the Grantha MSS does not depart very materially from that of the Devanāgarī MSS, it would not have perhaps been helpful even if fuller and better MSS of this type could have been obtained.*

Other Manuscripts Not Utilised

No MS of the *Caṇḍa-kauśika* appears noticed in the Manuscript-Catalogues of European Libraries. But in Indian Libraries the following MSS were available, but they were not utilised for reasons stated below:

1. Poona, BORI, No. 158 of 1902-07 (*Catalogue*, p. 80).
   [A modern copy, fragmentary, wanting in the beginning and containing only 12 folios].

2. Calcutta, Sanskrit College Library, No. 222 (*Catalogue* p. 134).
   [Paper MS in Devanāgarī, incomplete, containing only 5 folios].

3-4. Tanjore, Sarasvatī Mahāl Library, No. 4354 (=Burnell No. 5206).
   Tanjore, Sarasvatī Mahāl Library, No. 4356 (=Burnell No. 5208).
   [Both these Tanjore Paper MSS are complete; but since they are written in Devanāgarī, of which we have a sufficient number, it was thought redundant to utilise them. Moreover, Burnell thinks they are all "recent S. Indian MSS"].

5. Tanjore, Sarasvatī Mahāl Library, No. 4357 (J.L. Collection No. 223).
   [Devanāgarī Paper MS, incomplete, containing only 13 folios].

6. Madras, Govt. Oriental Manuscript Library, No. 12514 (*Descriptive Catalogue* by S. Kuppuswami Sastri, vol. xxi, Madras 1918, p. 8400).
   [Incomplete, beginning of Act I missing; Devanāgarī Paper MS].

7. Travancore, University Oriental Manuscript Library, No. 4487.
   [Devanāgarī Paper MS].

It should also be noted that of the Tanjore, Madras and Travancore MSS, the originals were not available.

Printed Texts

The following printed editions of the text are also utilised and collated:

Pt 1 = Caṇḍa-kauśikam Ārya-kṣemīśvara-praṇītam, ed. with Sanskrit Chāyā of Prakrit passages and occasional gloss, by Jaganmohana Tarkālaṃkāra, Librarian, Calcutta Sanskrit College. Kāvya-Prakāśa Press: Calcutta Saṃvat 1924 (=1868 A.D.) pp. 4+101+10.

Pt 2 = Caṇḍa-kauśika-nāṭaka, printed by Kṛṣṇa Śāstrī Gurjara at his own Press, Bombay, Śaka 1782 (=1860 A.D.). In Puthi form. Folios 23.

[This printed text appears to have been available to Jaganmohana Tarkālaṃkāra].

There is another edition of the text published by Jīvānanda Vidyāsāgara, with his own commentary (Calcutta 1884, pp. 138); but as it merely reproduces (with its own occasional emendation) the text of Jaganmohana Tarkālaṃkāra, it was not utilised.

Translations

Unfortunately, neither the German metrical translation of Ludwig Fritze (entitled *Kauśika's Zorn*, Leipzig 1883), nor the Italian translation of Francesco Cimmino (Studi sul theatro Indiano, in *Rendiconto dell Academia di Archeologica, Lettre e Belle Arti*, 19 (Napoli 1905), pp. 31-76, was available to us. We have, however, seen a free Bengali translation by Jyotirindra Nath Tagore (Basumatī ed. Pt iii, Calcutta, no date).

CRITICAL SURVEY OF THE CHARACTERISTICS AND AFFINITIES OF INDIVIDUAL MANUSCRIPTS

It will be seen from the account given above that our MSS, written in a variety of characters and in different places and periods of time, have been carefully selected from various sources, so that they may not be useless reproductions of the same type of MSS. A close examination of their readings, however, would at once reveal the fact that their divergences are not so material as to constitute different versions or recensions of the text. Although numerous and ubiquitous, the discrepancies are yet normal. In other words, they are such as are to be naturally expected in individual MSS or groups of MSS, and consist generally of inevitable variants of isolated words and phrases, of small insertions and omissions of only occasional

transposition of passages. Barring a few instances, there is no substantial expansion, omission or substitution, no considerable transposition, no large variation of continuous passages, which would in their totality clearly mark out distinct versions or recensions. At the same time, even a cursory study of the large mass of variants would not fail to indicate that our MSS fall into two distinct groups. They can be distinguished as (1) the Nevārī and its allied MSS and (2) the Devanāgarī and its allied MSS. For the sake of convenience we would call them respectively the Nevārī and the Devanāgarī groups.

The Nevārī Group

The two MSS, N1 and N2, written in Nevārī characters, form the standard or norm of this group. They are our oldest available MSS, but they represent a textual tradition which is different from, and in some respects intrinsically inferior to, that of the Devanāgarī group. At least, their respective divergences indicate that their texts could not have been derived from identical sources. With N1. 2 should also be affiliated M1, D1 and D3, although M1 is written in Maithilī and D1. 3 in Devanāgarī characters.

N1 and N2

The very close affinity of N1 and N2 is documented throughout by a mass of concordant readings, which belong exclusively to these MSS, and are found in no other. As our textual notes would show, they occur on almost every page. The following instances of such agreements selected at random will serve as illustrations:[1]

(a) in respect of *small* words and phrases.

N1, 2. Act I. 3a ānanda-glathitāḥ; *ad* 6 Bodhāyanena; 7b -mlāna-; *ad* 9 katham, aṇṇaṇa; 12c -sthitāsu; *ad* 12 tummaṃ adikantaṃ; 13c yad aśaṅkitena; *ad* 14 avaṇaehi, eddaṃ, kittia, tu; 15b tad añjanaṃ, 15d ca; *ad* 16 rajjini, dhīde, ṇa; 19a

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1 In the reference, the Latin *ad* and the numeral after it refer to the prose passage or passages following upon the numbered verse. Thus, "Act I *ad* 6" would mean the prose portion following upon verse 6 of Act I.

-balitatarā vivartate; 20c samyak; *ad* 20 ajja, parimantharehiṃ; *ad* 22 atipraṇatiṃ; *ad* 24 -prajāgaraṇānte, abhiṣecanīya-; *ad* 25 svastyayanaṃ; *ad* 26 ṇiama-jāaro; *ad* 28 bhoaṇattha-kadhāe, (the long Prakrit passage) -dantantara- parivijjanta-, -parivakkha-, -vicitta-, -sisirāsāro, -karāla-, -maṃsa-, -kara- (for -kavala-), -velānubandha-, vihaṇḍida-bhalla-, maṇḍalobhaaduttanta-, -kara- (for -kalā-), etc.; 29b śrame.

Act II. 2b -saṅkule; 7a taṭa-vanaṃ; 11c niṣkramya dhvaja-paṭa-paronmṛṣṭa-; 12a divaṃ, 12b patitaḥ, 12c sa tu; 13c -vallinicayāḥ; 15b viyogān snehān vā; *ad* 15 anantarbhavanīyaṃ; 19c kveyaṃ; 24c -bhīru-; *ad* 25 -cetasas tu tvāṃ; 31b vastrāṇy amūni; *ad* 33 pratipādya, mām anujñātuṃ, cirāt.

Act III 1b -majjho, 1d dussaho; *ad* 2 bhṛṅgariṭiḥ, daśā-vidhi-viparyayaṃ; *ad* 3 pāda-pūjāṃ; *ad* 8 bhavatu bhavatu; *ad* 14 avatarāmi (for nirvartya āgacchāmi); *ad* 18 savva-kammāṇusāriṇe, satyam eva paṇena; *ad* 19 gṛha-vārtākṣamā, tad upapadyatāṃ no dhanaṃ; *ad* 21 rājānaṃ haste gṛhītvā, vistareṇa, upapadyatām, manyate bhavān tadā; *ad* 22 dāṇi (throughout); *ad* 25 āacchadu, devi, sa-kopaṃ are kapilamakkaḍā; *ad* 26 kim evaṃ; *ad* 31 hagge; *ad* 33 suvarṇāni.

Act IV Before 1 uttarottara-; 10b -mālāmayaṃ; 13a pretālayādhivāse; *ad* 16 catur-diśaṃ; *ad* 17 hodavvaṃ; *ad* 21 idānīṃ; *ad* 29 arthi-janāḥ; *ad* 31 svāmy artha-virodhena tu, ājñā-mātra-saṃpādana-samīhitam, punas tenaiva; *ad* 33 -trailokya-, ity uktvā, tadanu svādhīnā vayaṃ; *ad* 36 bhāgīrathīm avatīrya.

Act V. 2a rāja-śriyā; *ad* 7 ati-karuṇaḥ, māḍūra-; *ad* 12 draṣṭum icchasi, pātayitum icchasi; 14a -vaitaraṇīsvavīci-; *ad* 17 labdha-saṃjñā, vimṛśya; *ad* 19 bāṣpa-stambhaṃ kṛtvā; before 20 parīpākaḥ (for vipākaḥ); *ad* 20 kutaḥ; 21b arjitāḥ; *ad* 22 śvapākādi punaḥ punaḥ paṭhati; 23c draṣṭuṃ; *ad* 23 avalokyatām, sacive, satya-jijñāsanena. abhinīya; *ad* 28 lokottara- caritaṃ, puṇya-dāna-saṃcayena; 31d kṣīrāmbu-sindhoḥ.

(b) in respect of *longer* passages.

N1. 2. Act II. *ad* 27 *anūcānaṃ māṃ manyase yady evaṃ diyat.*

Act III. *ad* 12 *kathaṃ prāpta evāyaṃ durātmā/athavā (N2 om.* word) *na samyag bravīmi mahātmaiva Hariścandro nisarg dānāt.*

ad 19 *janassa saṃmaddo dīsadi/tā takkemi tahiṃ tā hodavvaṃ.*

ad 25 *jāva ṇaṃ sudiṭṭhaṃ ajjauttaṃ karaissam.*

ad 31 praṇidhānato' pi paśyan na rājarṣer Hariścandrasya tulyaṃ paśyāmi.

ad 34bc yad ādiśasi tat sarvaṃ karomy aham aharniśaṃ.

Act IV. *ad* 3 saṃprati dṛḍhaṃ pīḍayati māṃ devī (N2 om. devī)

Act V. 29d kiṃ syād anyad yad aparam aho yat priyaṃ prārthaye' haṃ.

(c) in respect of obvious mislections.

N1. 2. Act I. 12b -saṃbhramāḥ; before 19 ayaṃ (for iyaṃ); 20b bhūṣaṇām ādaraḥ; *ad* 26 vailakṣyaṃ.

Act II. 14c cakita-svadṛśo (contrary to metre).

Act III. *ad* 3 prekṣyatīti; *ad* 24 dodha.

Act IV. 8d lasan-mastikāktā (contrary to metre); 9d svāpada-gaṇāḥ; *ad* 29 evam avasthāpi.

Although such a mass of agreements, even in small details, cannot be taken as accidental, yet mere coincidence of readings need not always be decisive. A more decisive test would be the following concordant insertions, omissions and transpositions of words and phrases which distinguish N 1. 2 from all other MSS.

(a) Insertions.

N 1. 2. Act I. *ad* 26 ayaṃ.

Act II. *ad* 14 āśu.

Act III. *ad* 1 hagge (after -śaṃcide); *ad* 12 saṃprāptaḥ; *ad* 18 mhi; before 21 rājānaṃ; *ad* 22 śīghraṃ, bhavatu gacchāmi, maṃ; *ad* 31 bho bhoḥ sādhavaḥ.

Act IV. *ad* 5 bhoḥ.

Act V. *ad* 7 tti, imaṃ (Saibyā's speech); *ad* 8 karṇau pidhāya, śāntaṃ pāpaṃ; *ad* 9 hā vatsa Rohitāśva (before anudbhidyamāna-); *ad* 14 manda-bhāgyah; before 20 patati; *ad* 20

kathaya kathaya; *ad* 23 divya-veṣam āsthāya, priyaṃ naḥ priyaṃ; before 28 bhagavan; *ad* 28 adya.

(b) Omissions.

N 1. 2. Act I. *ad* 3 -daṇḍa- (in bhuja-daṇḍa-); *ad* 5 saṃgītaṃ; *ad* 9 vayasya; *ad* 12 ehi; *ad* 26 kulapateḥ.

Act II. *ad* 4 guṇa-trayamayīnāṃ; *ad* 16 paṭhyate; *ad* 17 ko' yaṃ; *ad* 25 idam upakrāntaṃ; *ad* 28 idānīṃ.

Act III. *ad* 15 śirasi tṛṇaṃ dattvā sāvaṣṭambhaṃ; *ad* 20 tat katham imāṃ daśām anuprāptā; *ad* 21 savaiklavyaṃ, idaṃ; *ad* 27 aye, amī.

Act IV. before 22 tathā hi; *ad* 33 rājan.

Act V. *ad* 5 pāpaṃ; before 20 alaṃ paridevitena.

(c) Transpositions.

N 1. 2. Act II. *ad* 17 bhayārtena and divyarūpiṇā; *ad* 27 bhagavan and prasīda.

Act III, *ad* 21 maṃ and paḍhamovagadaṃ.

Act V. *ad* 18 mariduṃ pi ṇa labhīyadi and bhaavado saāsādo.

All these instances refer to *short* words and phrases. But of more probative value are the following important cases of insertions, omissions and transpositions of *longer* passages.

N 1. 2. Act III. *ad* 35 insert (after māṃ prati marṣaṇīyaḥ); punaḥ praṇamyārpayati/Kauśikaḥ/sa - vailakṣyam/ātma - gataṃ/aho sthairyam asya (N 2 āścaryam āścaryaṃ)/athavā/calanti girayaḥ kāmaṃ yugānta-pavanāhatāḥ/kṛcchre'pi na calaty ekaṃ dhīrāṇāṃ niścalaṃ manaḥ//ataḥ paraṃ kim atinirbandhena/bhavatu gacchāmi/iti niṣkrāntaḥ//. Again a little later (*ad* 35) insert: athavā Hariścandrād ṛte svāminn iti ko vadati.

Act V. *ad* 22 insert; dṛṣṭvā/aye kathaṃ (N 2 om. this word) tato'py atraiva.

Similarly, N 1. 2 omit two *long* passages;

N 1. 2. Act III. *ad* 30 omit: Kauśikaḥ/sa-krodhaṃ/kṛtam ardhena/nanv aśeṣam eva dīyatāṃ//Rājā/bhoḥ sādhavaḥ/kenāpīty ādi paṭhati//; *ad* 35 omit: Kauśikaḥ/sa-vailakṣyaṃ/dāsyasi//Rājā/sānunayaṃ/bhagavan gṛhyatāṃ//.

There are two interesting examples of change of sequence of text-units by *transposition* in N 1. 2 as against all other MSS. They occur respectively in Acts III and V. In the first case, the passage commencing with III. 27 and ending with the prose sentence after III. 29, and containing the episode of Kauśika's curse on the Viśve-devas is transposed and placed after the episode of Dharma's entrance as a Caṇḍāla and offer to buy Hariścandra as a slave. There is hardly any point in this arbitrary change of sequence, as it does not improve the logical course of incidents. In the other transposition in Act V, the reading of N 1. 2, however, is better. It consists of the placing of the repeated stanza *maraṇān nirvṛtiṃ yānti* (V. 15) after V. 18, and not before it. This change of sequence is more logical and gives a better sense from the context; it has, therefore, been adopted in our text even against the evidence of all other MSS. There is a third small transposition in Act III, where N 1. 2 transpose one line before stanza 2 instead of reading after it. Though the transposition gives a somewhat better order, it does not appear to have much textual importance.

With regard to *substitution*, there is only one passage in N 1. 2 (and in no other MSS) after II. 23, in which two lines are broken up and arranged into a dialogue between the king and Kauśika. The substitution has hardly any textual importance, but it is evidence of the close kinship of N1 and N2.

The passages quoted above are examples of exclusive concordance between N1 and N2; but there are also examples of exclusive disagreement, which would indicate that N2 is not a direct copy of N1. We cite here only a few selected instances of divergent readings between the two MSS, but they will be sufficiently illustrative:

Act I. 5c N1 prāvṛṇudhvaṃ; N2 āvṛṇudhvaṃ. *ad* 5 N1 tat; N2 tataḥ. *ad* 24 (before 25) N1 transp. sa-kalatrasya and bhavataḥ; N2 does not.

Act II. 9d N1 tubhyam anapavrīḍā-; N2 tu vyapanayakrīḍā-. *ad* 14 N1 yathādiśati devaḥ; N2 om. 34d N1 tāvan na śāntiṃ mama yāti manyuḥ; N2 rāvan na me marṣam upaiti manyuḥ.

Act III. commencement. N1 prakṛti-vikṛta-bībhatsa-malina-veśaḥ; N2 prakṛti-malina-veśaḥ. *ad* 8 N1 tad aham idānīṃ; N2 om.

10a N1 tīkṣṇaḥ; N2 tīvraḥ. 11d N1 nu lokān; N2 pradeśān. *ad* 20 N1 vicintya sākulaṃ; N2 vicintya. *ad* 25 N1 mandaṃ mandaṃ; N2 mandaṃ.

Act IV 20d N1 pratiraṭad-uraḥ-; N2 pratilasad-uraḥ-.

Act V 24d N1 mayi viśan samupaiti; N2 manasi śalyam upaiti. 26d N1 svair aṅgaiḥ; N2 svair aṃśaiḥ.

From such detailed consideration of agreements and differences, we can conclude that while N1 and N2 are of the same type of closely akin MSS, their texts are not exactly identical; but in the largest majority of cases N2 agrees with N1, and for all practical purposes they can be grouped together. N2, however, is a carelessly written and corrupt MS, and we had to use it more for supporting the readings of N1 than for suggesting any really important variant.

M 1

The codex M1, written in Maithilī characters, is a comparatively modern MS which does not appear to possess much independent value for text-critical purposes. Because of its large accretion of individual readings, which in fact is the largest given by any of our MSS, it would seem at first sight to have followed a separate text-tradition; but a closer examination would shew that it belongs substantially, but secondarily, to the Nevārī group. Its independent agreements with exclusive N1. 2 readings are indeed not many, but secondarily it appears to have derived, chiefly through such Devanāgarī MSS (see below) of the Nevārī group as D1 and D3 (and even D7 where it agrees with N1. 2), a large number of peculiarly Nevārī readings. Its greatest affinity is with D3, which fact is shewn also by very extensive agreements with the individual readings of D3. It is possible to argue on the contrary that D1. 3 might have derived these N1. 2 readings secondarily through M1. But since Devanāgarī characters, rather than Maithilī, could be read everywhere and could easily become (as Sukthankar has shewn in the case of Mahābhārata MSS) the source of contamination and conflation, the greater probability of such derivation of N1. 2 readings would be through the Devanāgarī D1. 3 rather than through the Maithilī M1. On the other hand, M1 has, like D1. 3, very few agreements with the peculiar readings of our

Devanāgarī group (D2. 4-6 S1-3). It is thus a comparatively recent eclectic MS of a highly conflated character, and its evidence is consequently of uncertain value. These points can be illustrated by the following instances.

Agreements with exclusive N1. 2 or N1 readings:

N1. 2 M1 Act I *ad* 9 om. bho and ṇa; 10d tadā; *ad* 12 om. gamanaṃ; *ad* 14 Saivyā (spelling); *ad* 28 om. tadhā, (Prakrit passage) gabbha, kalappo.

Act II *ad* 4 om. guṇa-trayamayīnāṃ; 7a kīrṇaṃ; *ad* 22 om. ayaṃ; *ad* 34 ins. bhavatv evaṃ tāvat.

Act III. *ad* 2 kadhaṃ (for kahaṃ); *ad* 3 adya cāsāviha, sajjo bhavāmi; *ad* 14 om. tad yāvat; *ad* 17 jāṇāmi; *ad* 18 ins. mhi and tti; *ad* 19 om. punaḥ and idānīṃ; *ad* 26 ins. manda-bhāgyaḥ (after hato'smi); *ad* 33 om. prakāśaṃ; *ad* 35 om. bhoḥ.

Act IV before 1 ese; 8d lasan-mastıkāktā (unmetrical); *ad* 17 mahāmasāne; before 18 mādıke; *ad* 32 ins. śrutvā; *ad* 33 anukampanīyaṃ; *ad* 35 sādhayāmaḥ; 36a tamo-nirbhinna-gahana-.

Act V *ad* 6 om. tathā hi; *ad* 7 dāṇi, kkhu; 13c tanayānanendurahitā (hypermetric); *ad* 17 transp. ṇa and maṃ, reads masāṇavādave; *ad* 18 daśā-visaṃvādo; *ad* 20 aāraṇaṃ; *ad* 22 sahasotthāya.

N1 M1 Act I *ad* 28 (Prakrit passage) -parıbbhamaṇa-. Act II 23c iva. Act III 3d -śakala-pracalaś ca; *ad* 19 agni-paricaryādhīnatayā. Act IV 21b nirvāpya; 22b viṣamo.

Agreements with N1.2 through D1 are not so numerous:

N1. 2 M1 D1 Act I *ad* 12 ins. me; 15a lolupo'yaṃ; *ad* 23 ins. kutaḥ; before 25 sumahān; *ad* 28 (Prakrit passage) ppamāṇaṃ, jjeva. Act II 14c satila-. Act III *ad* 12 -tigma-tejāḥ (in the repeated verse); *ad* 22 paṭānte; *ad* 25 nīyadi; *ad* 35 gṛhyatāṃ. Act IV before 1 ajjā osaladha; before 12 ins. bhagavatyāḥ; *ad* 17 mahāmasāṇaṃ. Act V *ad* 7 ins. tti after bālao.

But through D3 it derives a larger number of N1. 2 readings:

N1. 2 M1 D3 Act I *ad* 3 om. svayaṃvara- (after lakṣmī); 4b hatvā; *ad* 4 om. idam ādiṣṭaṃ; *ad* 7 *ujjāara-*; *ad* 13 *om. saślāghaṃ*; before 19 om. iti (with D4); *ad* 26 ins. tat; 28b vyagrā-

rambho; *ad* 28 (the long Pkt. passage) -viddavida-. Act II 2c -hastair aśeṣaiḥ; 5c yato vā saṃhartā; *ad* 14 abhivādayiṣye; *ad* 17 om. iti; 28b sarvasva-mātra-; *ad* 31 om. me; 34c -tigma-tejāḥ. Act III 8b śikṣitāḥ; *ad* 22 om. jāva ajjauttaṃ susaṃdiṭṭhaṃ karemi; *ad* 26 om. mandabhāiṇiṃ; *ad* 26 ins. sakrodhaṃ, om. āḥ; *ad* 29 kliśyate; *ad* 34 om. saparitoṣaṃ; *ad* 35 om. karma and aholattaṃ, reads ciṭṭhidavvaṃ and tā ehi. Act IV 2c hā vatsa kiṃ tvāṃ śiśuṃ; *ad* 16 gaṃbhīrabhīṣaṇāḥ; before 17 om. ati-. Act V *ad* 8 kadattho; *ad* 12 yuktam idānīṃ; 18b vibhinnamārgāḥ; before 19 om. mukham āvṛṇoti; before 20 ins. ajjautta before kiṇṇ edaṃ, and reads mṛta-kambalaṃ (for etat); *ad* 23 vimānam āruhya; 29c tvam asi.

There are also agreements of M1 with N1. 2 through D1. 3, or through D7, D1. 7 and D3.7 thus:

N1. 2 M1 D1.3 Act I before 7 -mārgaḥ (for -vartmā); before 14 sa-ślāghaṃ (for sa-harṣaṃ); *ad* 24 om. iti. Act II 2a upānteṣv anusṛti-; *ad* 9 tasmin; *ad* 12 anyato; 14c -saṃśakta-. Act III 26d dayitā; *ad* 26 ins. idaṃ (after tāvat); *ad* 31 ātmānaṃ pātayati, om. moham upagatas tiṣṭhati; *ad* 33 om. ahaha; *ad* 35 prati (for upagamya). Act IV before 1 om. śāmiṇo; 8b ghanāḥ; before 14 daśā- (for daiva-); 27c idaṃ (for etat). Act V *ad* 7 om. tasya before vidher; 16a api.

N1. 2 M1 D7 Act I *ad* 17 kitti; *ad* 24 transp. kulapatinā and bhagavatā; *ad* 28 (Prakrit passage) -saṃgalida-. Act II before 24 transp. bhavato and viditaḥ; 29d kartuṃ. Act IV 6c parijana-vacano-citāni; *ad* 28 ins. dāruṇāṣv api; *ad* 35 om. vetālaṃ prati. Act V *ad* 7 daṃsesi, ujjhia, vacchatthalo; *ad* 8 ins. tumaṃ; *ad* 12 kim aham upasṛtya; *ad* 19 vrīḍāṃ nāṭayati; *ad* 20 dāṇi, transp. me and hiaaṃ.

N1.2 M1 D1. 7 Act II 10c punaḥ. Act III *ad* 16 vijñānaṃ; *ad* 17 om. klaivyaṃ nāṭayantī; *ad* 21 deśa-kālaḥ; *ad* 22 dāsittaṇaṃ; 26d priyatarā. Act IV *ad* 8 sarvasva-praṇayibhiḥ; 9a caraṇaṃ; 9b vilulitaṃ; *ad* 35 om. vetālaṃ prati. Act V *ad* 7 om. ṇa after jāda; *ad* 14 parādhīna-jīvitaṃ.

N1. 2 M1 D1. 3. 7 Act I *ad* 13 om. parikramya; 28a sapulakaḥ. Act IV 15c -dhūma-paryanta-dhūmram; 26b niruddha-pañcendriya-; 27ab transp. tapodvaitaṃ and kriyā-dvaitaṃ; 31a -khaḍga-, 31b -nidhi-.

N1. 2 M1 D3. 7 Act II *ad* 4 enaṃ (for amuṃ); before 15 nirdvanda-; *ad* 18 upagamya; 28a yasya (for sarva-); *ad* 33 kṛta-kṛtya-nivṛttaṃ. Act III before 2 transp. puṇovi and ṇikkamantāṇaṃ; *ad* 3 ins. tad-darśanāya. Act IV 22b niṣphalo dṛṣṭipātaḥ. Act V *ad* 19 ins. sa-vaiklavyaṃ.

Leaving aside N1.2, the MS M1 has many direct agreements with the exclusive readings of D1. Thus:

M1D1 Act I *ad* 24 bhaavaṃ; *ad* 28 -mutthaa-tthalī-, om. pi. Act II 10c kṣaṇaṃ. Act III *ad* 14 dvitīya-savanaṃ; *ad* 16 nirbandhena; *ad* 21 tvayā prārabdham iti; *ad* 22 muhuttaṃ; *ad* 31 om. all words from puścideṇa to parikrāmati, reads ayaṃ for asau; *ad* 33 mahattaraka. Act IV *ad* 6 tuliyaṃ tuliyaṃ, and tat (for idaṃ); *ad* 9 ins. tathā hi; *ad* 10 paṇamamha; 11c gaa-camma-vastiye; *ad* 21 dṛṣṭinirodham. Act V *ad* 7 om. bhadra and reads tā (for hā), -vitthiṇṇo; *ad* 14 smṛtvā (for smṛtim abhinīya).

But its agreements with exclusive D3 readings are much more numerous; and they shew its greater affinity to this type of MSS. Thus:

M1 D3 Act I *ad* 3 transp. purāvidaḥ and praśastigāthāṃ; *ad* 4 vijayakoṣṭha-prāṇaptuḥ; 14d amalā; *ad* 15 avissasaṇīāṇaṃ; *ad* 16 alīo-; *ad* 28 om. kīsa ṇa, (the long Pkt passage), om. vaṇa, ins. visada before bhāsura. Act II 2c pāśa-; *ad* 4 āśrama-padaṃ; 7a taru-vanaṃ; *ad* 8 sānandam avalokya; *ad* 9 bāṇa-mokṣasya; 12d kolo; 16b tapovanāni, 16d svāṃ yoniṃ; *ad* 16 om. ajjā; before 19 om. durātman; before 24 kṣudra-kṣatriyāpasada; *ad* 25 om. bhagavan; before 28 transp. prasīda and bhagavan; before 30 ins. idānīm; *ad* 32 ins. ākāśe. Act III *ad* 1 ppaveso; *ad* 2 ins. śrutvā; *ad* 16 anugṛhṇantu; *ad* 17 om. iti and sakaruṇaṃ; *ad* 19 gṛha-rakṣākṣamā; *ad* 21 upayujyatāṃ (for pratigṛhyatām); *ad* 22 transp. addhāvasida and dāṇiṃ; *ad* 27 transp. dhik-śabdena and

māṃ; *ad* 30 om. sakrodhaṃ; *ad* 31 āścaryam (for sāścaryaṃ), tatta (for bhadra); *ad* 33 yad yad ādiśasi; *ad* 35 om. sānunayaṃ, transp. kim and ataḥ paraṃ, om. gadua. Act IV *ad* 1 śoko; *ad* 22 śrūyatāsmatsvāminaḥ śmaśānapater-vyāhārāḥ; 25c nṛkapāla-maulir; *ad* 25 -veṣadharo; *ad* 29 vrīḍāṃ (for lajjāṃ), vidita-vṛttānta evāhaṃ; *ad* 31 yad ādiśasi; *ad* 33 ins. eva after Kauśikam, and ayaṃ (after bhagavān); before 34 lābhodayena. Act V *ad* 7 transp. Śaibyā (after yathā-nirdiṣṭā), reads ettha (for edaṃ), om. samantād avalokya and hā hadamhi manda-bhāiṇī, om. saṃpadaṃ, reads sāmuddaya-viakkhaṇehiṃ, om. kathaṃ; *ad* 8 ins. tad avalokayāmi tāvad enāṃ; *ad* 11 om. vatsa; *ad* 12 daśā- (for svadaśā-), om. nearly two lines; *ad* 15 om. manda-bhāgyaḥ; before 19 om. idānīṃ; *ad* 20 om. saślāgham; 22d vardhayituṃ; 24d ceto'dhunā; *ad* 24 pṛthvī-rājye; 26c -mandāra-puṣpāḥ; *ad* 27 -prabhāvānāṃ; 29b labdhaiḥ prāṇair ayam api; 30c nije prabandhe; 31d kṣīrāmbu-rāśeḥ.

Similarly we have:

M1 D1. 3 Act II *ad* 12 dṛṣṭvā. Act III *ad* 25 gaccha dāsa; *ad* 35 anena (for mayā). Act IV 21b phutkṛti-śataiḥ; *ad* 26 transp. rudra and bhagavān, reads idaṃ vrataṃ; *ad* 33 bhagavatyaḥ (for bhavatyaḥ).

M1 D1. 7 Act I *ad* 7 ins. Baudhāyana. Act II *ad* 8 saṃdhānaṃ. Act V *ad* 7 om. yyeva, reads pāpa-; 9b kuntalāḥ.

M1 D3. 7 Act II 25a anna-kṣayāpadi; *ad* 25 ins. ajja before muhut-taaṃ. Act IV before 1 mahadalaa-; 17a -dari-dvāri. Act V 14a vaitaraṇīṣu vīci-.

On the other hand, the direct agreements of M1 with the peculiarly Devanāgarī (as opposed to Nevārī) readings of D2. 4-6 are indeed very few;

M1 D2. 4-6 (with or without S) Act I *ad* 12 attāṇaṃ (D2-6); *ad* 28 bhoaṇa-kadhāe (D1-7); -muhamaṇḍalo (D4-7, with D1). Act II *ad* 10 do not repeat Sūta (D4-7). Act III 1d dukkale; *ad* 1 kalaiśśaṃ (with N1. 2); *ad* 2 paṭhati; 5a ayaṃ (for idaṃ) (D1-7); *ad* 25 nirgantum icchati. Act V *ad* 7 ins. paṭhitvā after iti, tilachetta- (D2-6); 23a *yo'syāḥ* (N2 D4-7).

But, lastly, M1 is unique in showing the largest number individual readings which are not found in any other MSS. The are too numerous to be fully listed here, but the following instances would perhaps be sufficient:

M1 Act I *ad* 4 rāeṇā; *ad* 5 om. sāśaṅkam, reads gahoparāe, om. cintām nāṭayitvā saharṣam; *ad* 6- sūcitāpadām, priya-vayasyena Bodhāyanenopadiṣṭa-mārgaḥ; *ad* 9 eṣa parihāsaḥ; *ad* 14 transp. garua and se; 16b bhānau yat; *ad* 16 sakrodham; *ad* 18 transp. maye and mantidam; *ad* 20 ujjāgaraṇa-; *ad* 22 ins. kkhu; *ad* 23 avicintyamānam; *ad* 24 om. praviśya, and reads gṛhyatām; 25a kṣayita-; 26c manvādyaiḥ; *ad* 26 ins. vaśiṣṭhasya and reads pūjā-satkāra iti, te (for bhavate), ṇiamappajāgara-; 27c hṛdi; *ad* 28 ins. kittiṇa, (the long Pkt passage) ins. deva, and reads viala- (for viaḍa-), -dantantarida; daha-diha-bhāo, ins. ghaṇa (before nava-), and reads -juala- (for -puḍa-), viala-dāḍhḍhā, rosobbhava, ins. tti after bhavissadi; 29a ādadhāti, 29b ślathe.

Act II 1b vanāni; 2b śṛṅkhalebhyaḥ; *ad* 4 om. sabhayam and katham katham api, reads sāhasikāni and mahaduṣkaram; *ad* 5 parasmin naiṣṭhike; 6c dṛśaḥ; *ad* 6 imām evāvasthām, sūtaḥ (for sārathiḥ), om. anusaraṇam nāṭayan rathastho; *ad* 7 om. saharṣam, reads ārya paśyāyam asau; *ad* 8 āpatati; 9a sahasā, 9c -viśīrṇa-; *ad* 9 om. sāścaryam, reads kṣaṇa-paricitena; 10c paścād agre; *ad* 10 preraya, om. satvaram, and dūrato dṛṣṭvā sānandam; *ad* 12 om. sakhedam, ins. aye; before 13 araṇyoddeśam, om. sānandam; before 14 āścaryam paśya; *ad* 14 athaṇīyāni sabhājanāni; *ad* 15 savismayam (for savinayam), eva (for iva); 16a āharanti, 16d āśritya; *ad* 16 om. aṇādhāo, ins. śrutvā, reads eva and iti, transp. atra (after avinītānām), om. bhayārtānām, reads punar nepathye; 17d udgata-śikha-; *ad* 17 adhyagny upāsīno, tāpasa-veṣadhāriṇā; before 18 om. yathānirdiṣṭāś ca and reads vidyāś ca; before 19 om. pracchanna-rākṣasasya; 20a krodha (for ā-krośa); 20c pavana-raya-, before 21 om. aye; 21d nayāmi; *ad* 22 tāvatyo (for bhagavatyo) and atra (for apy asya), om. atra (after mayā); before 24 om. durātman; 24a -dakṣam; *ad* 25 om. durātman; *ad* 26

om. two lines, om. kathaya and reads kiṃ nāma (for kasmai); *ad* 27 transp. durātman and yady evaṃ; *ad* 28 om. one line, tad arhati dakṣiṇām idaṃ dānaṃ te; before 30 parigrahaḥ paramaṃ; *ad* 33 sajjībhavāmi.

Act III *ad* 2 bhiliṅgī, avakkavāmi, bhṛṅgī; *ad* 3 ca (for eva); 4c transp. na and asya; *ad* 4 om. dīrghaṃ; *ad* 9 om. ahaṃ satvaram upagamya; *ad* 11 transp. tena and muninā; 12b viruddhair; *ad* 12 aye prāpta evā'au durātmā Hariścandra-hatakaḥ; *ad* 12 om. me, reads savismayam aye katham ayaṃ, sakrodhaṃ (for dhik), -mahā- (for -mithyā-); *ad* 14 om. śāpa-jalam upasaṃhṛtya; before 15 savailakṣyam; *ad* 15 transp. dṛṣṭvā and saharṣaṃ, om. katham iyaṃ vaṇig-vīthī; *ad* 16 samārabdhaṃ, śrutvā; *ad* 17 susaṃmataṃ, transp. maṃ jjeva and imassiṃ kajje, reads avacchimo dāṇi aaṃ paṇao, ins. kiṇadha after ajjā; 18d sphuritaṃ; *ad* 18 -pajjuvāsaṃ, savva-kāriṇi, tummānaṃ, om. vā aṇṇo, ins. chi (after gacchāvaḥ); 19b vindhyasthanīronmadaiḥ; *ad* 19 ins. īdiso me samao iti; *ad* 20 transp. idam and avasthāntaraṃ, ins. iyaṃ, om. kila; *ad* 21 om. sāsraṃ, reads duḥkhabhāginaṃ, kim ity evaṃ, ins. iti (after prārabdhaṃ) and ajja before ṇārihadi; *ad* 22 nanv anumataḥ evaiṣa; *ad* 25 uajjhāa, sudiṭṭham ajjauttaṃ karemi nāṭayati, rājānam avalokya svairaṃ svairaṃ gacchati; before 26 om. ca; *ad* 26 āvuka parittāāhi parittāāhi, iti niṣkrāmataḥ; *ad* 31 reads sadṛśam (for tulyaṃ), śālameaā, surāe, ins. avalokya sakhedaṃ, transp. sasaṃbhramam upagamya and prakāśaṃ, ins. svagataṃ before and prakāśaṃ after vāḍhaṃ; 32b gumma-ṭhāṇādhiyāra-, 32d mahatulake; *ad* 32 om. bhagavan prasīda prasīda; *ad* 33 om. two lines; *ad* 35 ins. gṛhītvā before gacchāmi and reads aparaḥ (for prakāśaṃ).

Act IV 1cd kṛtyaṃ khalu śāntaṃ; *ad* 3 reads pīḍayati māṃ; 4d dūre; 5c ca patitāsi; *ad* 6 ins. agrato' valokya (after sāvaṣṭambhaṃ) and idaṃ (after mahāśmaśānaṃ); before 12 om. tathā hi; *ad* 13 ins. mahān; 14c viḍambita-carācara-vibhramaḥ; 16b vajjha-sthāṇaṃ; *ad* 17 vividha-bhūda-vedāla-saṃkule, transp. appamatteṇa and ciṭṭhidavvaṃ; *ad* 19 savismayaṃ, transp. khalu and nu; 20c -saṃghaṭṭākulita-radaś; 23c brahmendra-rudra-murajit-pratimo' pi; *ad* 29 aho vrata cāritā; *ad* 31 ins. yathā, reads śarīraṃ, svāmi-virodhaḥ, saṃbhāvanīyaṃ, tenaiva, om. bhavatā and second protsarata; *ad* 33 saharṣaṃ (for dṛṣṭvā), tīvra-

tapobhiḥ, yataḥ, (for tataḥ), vardhasva, siddha-rasasya, mahārasendraḥ; *ad* 34 svāmy-anurodhe'pi, iti anumata evāyam, tataḥ prāpyatāṃ nibhṛtam eva naḥ svāminaḥ saṃniveśaṃ, idaṃ mahādhanaṃ, om. aho; *ad* 35 rātriḥ, sādhavaḥ; *ad* 36 bhāgīrathī-tīraṃ.

Act V before 1 malina-veṣa-dharaḥ, om. niḥśvasya; 2a praharatā, 2c vyasanottareṇa; *ad* 2 nāṭayati; 3c matsaṃgamaṃ; 5c na (for tu); *ad* 5 om. two lines; *ad* 5k vāmākṣi-spandaṃ, ins. sāśaṅka-harṣaṃ; *ad* 7 apaṭī-kṣepeṇa, om. ale and reads gamissamaṃ, reads pituṇo vi de pariccattaṃ, transp. maṃ and manda-bhāiṇiṃ, reads śrutvā sakaruṇam avalokya, vihemi (for bhāāmi), om. ahaṃ kim, bhīmaṃ (for bhīsaṇaṃ), daṃsito'mhi, akhaṇḍidāñi and tilakhkhetta saṃbhavāñi, om. all words from dabbhaṃkuraiṃ up to saccakaṃ jeva, duḥkhavyāpārāḥ, transp. saṃjñāṃ labdhvā and sopālambhaṃ, niṣkaruṇa, reads marma-spṛk paridevitaṃ, viṇṇāṇa-vediṇo, ins. ātma-gataṃ (after sāśaṅkaṃ); 8d -dīkṣāṅkuraḥ; *ad* 8 anya- (for para-); before 10 om. saṃjñāṃ labdhvā; *ad* 10 tapana-kula-kamala-prabāla, kuśika-nandana-dakṣiṇānṛṇya-pradhāna-puṇya, om. vatsa and -hṛdayā-; *ad* 12 om. apareṇa; 13 places this stanza after 14; 14 two halves of the stanza transposed; 14d tanaya-vikrayajena tāsu; *ad* 14 suta-śokāgni-nirdagdhaṃ; *ad* 16 -dagdhaṃ (for -dahyamānaṃ); 17c yogo viyogaiḥ samaṃ; *ad* 17 aāṇaṃ; 18d vihanyate; *ad* 18 om. ākarṇya, transp. sasaṃbhramaṃ and pāśam utsṛjya, reads ṇa parimukkā imādo dāsa-bhāvado, maraṇaṃ, labbhadi, om. sahasotthāya; *ad* 19 sāvaṣṭambhaṃ (for sabāṣpa-stambhaṃ); before 20 ins. papāta; 20a jñānaṃ, 20c. śīlaṃ and satyam; 21b kāryaiḥ; *ad* 21 sasaṃbhramaṃ, unmīlati; *ad* 22 om. asi, tāta and tathā hi; *ad* 23 vimānādhikāriṇāṃ, rājan (for mahārāja), om. yathedaṃ sarvam iti, reads āruhya vegam āsthāya, satya-jijñāsāyai; *ad* 24 repeats only āsanaṃ; *ad* 25 transp. devatābhiḥ and abhinandyate; 26b sāndraṃ snigdhaṃ; before 27 om. bhagavan; 27b transp. asmān and api; 31a etasya (for ādiśya), 31b dṛṣṭvā.

It should also be noted that like D1 and D3 and like all our Devanāgarī MSS, M1 knows nothing of the substitutions and transpositions peculiar to N1. 2 which we have mentioned above.

All these considerations would go to shew that in the main M1, like D1. 3 and perhaps secondarily through them, follows the Nevārī

text-tradition, but its large accretion of individual readings would also indicate an unknown source extensively drawn upon for these.

D 1 and D 3

Although written in Devanāgarī, these two MSS shew a close relationship with N1. 2, and should, therefore, be classed in the Nevārī group. The affinity is illustrated by a large mass of agreement with the exclusive readings of N1. 2, including insertions and omissions. Taking D1 first, we select at random the following instances:

N1. 2 D1 Act I. *ad* 3 varṇayanti; 15c -lālaso'yaṃ; 29d rājño.

Act II. *ad* 4 -dantāntarvartinaṃ; *ad* 6 ins. asya; *ad* 7 sotsāhaṃ; 8b transp. lola and nāla; 8d -dusthāṃ; *ad* 8 ālokya.

Act III. *ad* 10 Hariścandra-hatakasya; *ad* 12 alīka-mādhuryaiḥ; *ad* 18 om. ajjā; before 20 ālokya; *ad* 21 ins. kila (after pratiṣiddhā), and transp. ajjo; *ad* 22 ins. me (after dāṇiṃ), gantuṃ (for nirgantuṃ); *ad* 25 āvukka; *ad* 33 om. tat.

Act IV. 10b -śoṇitavaśā- (mislection); 17a -guhā-dvāri; *ad* 18 ālokya; *ad* 29 om. bhavatu; before 33 ins. tathā hi paśya; *ad* 33 manyante, om. rājan.

Act V. *ad* 7 ins. ātma-gataṃ; before 8 ins. muhuttia-varehiṃ; *ad* 18 susūsāe, and ins. tadhā (Śaibyā's speech).

Similarly, with regard to D3, we have the following, among other, exclusive agreements with N1. 2:

N1. 2 D3 Act I. 21d -pavana-dhūtāgronnidra- (contrary to metre); *ad* 22 devo; before 27 cārumadi.

Act II. *ad* 22 eṣa; before 27 ins. durātman; *ad* 29 samāhṛtya; 32c eva.

Act III. before 1 sāṭopaṃ; 1d om. kkhu; *ad* 5 om. vārāṇasi; *ad* 9 -adhva-pariśrāntā; before 12 ins. sakrodhaṃ; *ad* 14 dvitīyaṃ snānaṃ; before 18 om. kaṣṭaṃ bhoḥ kaṣṭaṃ; before 20 anenaiva; *ad* 28 om. punaḥ; *ad* 33 om. śṛṇvantu śṛṇvantu viśve devāh and read bhagavan vāḍhaṃ karomi, kṣatriyā vayaṃ na punar abhidhātuṃ jānīmaḥ (for vāḍhaṃ karomi).

Act IV. 2b kiṃ maula-bhṛtyān; 4b tathā.

Act V. 1a dvija-sattamasya; *ad* 7 vidheḥ (for hata-vidheḥ); before 19 omit ca; *ad* 21 sa-vismayaṃ; *ad* 23 nāṭayitvā (for nāṭayan); before 29 om. tathā hi; 31b anudinaṃ.

There is also a number of cases where we have exclusive N1. 2 D1. 3 agreements. For instance:

N1. 2 D1. 3 Act I. *ad* 9 ins. me (after punar adya) and sa-vismayaṃ (after rājā); *ad* 13 repeat kiṃ pi; 27d kapolayos te.

Act III. *ad* 19 om. dṛṣṭvā sāścaryaṃ; *ad* 21 ins. idaṃ (before no dhanaṃ); before 23 ins. etat (after eva), and read hatavidheḥ (for vidheḥ); before 29 om. aye; *ad* 35 ins. taye (after bhavia).

Act IV. 8a amī; *ad* 13 kasya (for kasyacit).

Act V. *ad* 18 hā (for tā).

These concordant readings, especially the concordant insertions and omissions, which cannot be easily set aside as accidental or intentional, are numerous and striking enough for postulating that N1. 2 and D1. 3 must be ultimately traced back to a lost common ancestor *β*, which must have been different from the lost common ancestor *α* of the Devanāgarī group.

But D1 and D3 (as well as M1) have also a number of individual disagreements with N1. 2 thus:

Act 1. 3a N1. 2 ānanda-glathitāḥ; D1 (wtih M1 and other D MSS) °ślathitāḥ; D3 °grathitāḥ. *ad* 4 N1. 2 Vijaya-koṣṭha naptuḥ; D1 vijaya-koṣṭha-kaver naptuḥ; M1D3 vijayakoṣṭha-praṇaptuḥ.

Act III. *ad* 21 N1. 2 tvayā dāruṇaṃ karma prārabdhaṃ; D1 (with M1 S3) tvayā prārabdhaṃ iti; D3 vyavasitam idam iti. Before 26 N1. 2 sa-kopaṃ are kapila-makkaḍā; D1 ale makala-valua; D3 ale vaḍua; M1 ale le va.***

Act IV. *ad* 3 N1. 2 saṃprati dṛḍhaṃ pīḍayati māṃ devī (N2 om. devī); D1 saṃprati pīḍayati māṃ; D3 dṛḍhaṃ māṃ saṃprati pīḍayati; M1 pīḍayati māṃ. 12a N1. 2 -ruṇḍa-lulitāḥ; D1 -muṇḍa-lulitāḥ; D3 -kaṇṭha-luṭhitāḥ; M1 -kaṇṭha-lulitāḥ (as in text). Before 22 N1. 2 dṛṣṭi-virodhaṃ; D1 °nirodhaṃ (with M1); D3 °rodhaṃ. *ad* 33 N1. 2 tad anu svādhīnā

vayaṃ; D1 tad anu śādhi naḥ; D3 ataḥ śādhi naḥ; M1 atas tvaṃ śādhi naḥ (as in text). Before 34 N1. 2 saṃsiddharasasya; D1 asya saṃsiddhasya; D3. 7 asya siddha-rasasya; M1 siddharasasya. *ad* 35 N1. 2 sādhayāmaḥ (with M1); D1 sādhayāmi; D3 gacchāmaḥ. 36a. N1. 2 tamo-nirbhinna-gahana- (with M1); D1 tato nirbhidya gahanaṃ; D3 tamo vicchidya gahanaṃ.

Act V. Before 9 N1. 2 ins. tad alam avalokayāmi tāvad idānīṃ; D1 ins. tad avalokayāmi tāvat; D3 ins. tad avalokayāmi tāvad enāṃ (with M1). 14a N1. 2 -vaitaraṇīṣvavīci-; D1 -vaitaraṇīṣu sūci-; D3. 7 vaitaraṇīṣu vīci- (with M1). *ad* 16 N1. 2 asahya-suta-śokāgninā dagdhaṃ; D1 aśakyaṃ śokāgnidahyamānaṃ; D3 suta-śokāgni-dahyamānaṃ; M1 asahya-śokāgni-dagdhaṃ.

Of all our MSS, again, both D1 and D3 have a fairly large number of individual readings which are not traceable in other MSS. With reference to D1 we may cite the following instances, which, however, are not exhaustive but illustrative:

D 1 Act I. *ad* 4 tvayābhinetavyaṃ; *ad* 9 guru-vacanāni; just before 19 jedu jedu; *ad* 24 om. kulapatinā; before 29 manovinoda-sthānaṃ.

Act II. 3c hita-vyasanāya siddho.

Act III. *ad* 9 devī dīrghādhvam anuśrāntā; *ad* 11 tathā bhavatu; 18c tac cetasā; *ad* 18 ins. suṇadha (after tti), om. kiṃ bhaṇādha, om. tā gacchadha pasīdadha, reads paoaeṇa and om. sādhū; 19b vyasta-payoda-; *ad* 21 ins. khalu (after māṃ), reads kim evaṃ, and vistara-śravaṇasya, ins. īdṛśaṃ (after prārabdhaṃ) and reads atra nirbandhayituṃ; *ad* 25 devo (for ajjo), bho devi āaccha, muhuttaṃ paḍivālehi jāva ṇaṃ ajjauttaṃ sudiṭṭham karomi, gamyatāṃ gamyatāṃ; before 26 om. tat, reads kiṃ tumaṃ; *ad* 31 praṇidhānato'pi nāsya rājño Hariścandrasya tulyaṃ paśyāmi; before 32 a long passage is substituted for all words from bhoḥ sādho to bhadra bhavān arthī; transp. verse 35; *ad* 35 gṛhṇāmi

(for gacchāmi) after which ins. a long passage; om. savailakṣyaṃ tathā karoti.

Act IV. 5d tviyaṃ; 8b krośākrandaiḥ; 17a jalpanty ulūkā; before 20 parihāsa-pracaya-durvidagdhāno; before 21 ins. yataḥ; 21b -pracala-; *ad* 21 eṣāṃ (for amīṣāṃ); 22b pāda-nyāsa-skhalita-viṣamo; *ad* 22 transp. śmaśānādhipateḥ and svāminaḥ; *ad* 30 ins. api (after bhavān); before 34 gṛhyatāṃ (for upayujyatāṃ); *ad* 35 mahārāja, rajanī vartate (for vartate vibhāvarī).

Act V. 2c yathā; 3a dīna-vadanā; 9d purāṇa-citra-likhitā; before 10 ālokya; ins. hā vatsa and reads dantāṅkurasya; *ad* 12 om. durātman Hariścandra-hataka; *ad* 17 ins. ajja vi (after kadhaṃ) and reads edassa.

The individual readings of D3 (with or without M1) are perhaps more numerous;

D 3 Act I. 3c ghṛṇā-ghūrṇitāḥ; *ad* 3 līlā-samutkhātāśeṣa-śatru-maṇḍalena; *ad* 4 rāesiṇā, and om. kila (after sa) ; *ad* 5 om. taṇ-ṇimittaṃ and saharṣaṃ; *ad* 6 ajjo (for piavaasso), om. -niyama-; *ad* 7 ins. vihasya, om. vayasya and idaṃ; 14c -madhurā; *ad* 14 om. yathā-nirdiṣṭā and ṇipphala-; 15a -lolupās te; before 17 ins. bho; *ad* 24 bhūyāḥ, satvaraṃ, ins. a long passage jaṃ devo āṇavedi etc.; *ad* 28 (after the long Prakrit passage) vinoda-vistara-sthānaṃ.

Act II. *ad* 6 -dalāni, ins. bahiḥ, transp. darśayāmi and ātmānaṃ, om. rathastho; 8d dantāgra-, katham ayaṃ mamāpi mukhaṃ; 9d vyapagama-krīḍā-; 10c vrajati; *ad* 10 gamiṣyati; *ad* 14 āyuṣman (for svāmin); *ad* 17 divya-rūpeṇa, -homa-sādhanāgni-; *ad* 22 yāsāṃ siddhaye prāpto'ham antarāyaḥ; *ad* 28 manīṣiṇaḥ ṣāḍ-guṇyārthaṃ tu tasyaiva dakṣiṇāṃ dātum arhasi; before 30 om. kila bhagavataḥ; 31d tubhyam adya.

Act III. 3d -śakalaḥ pracalaś ca mauliḥ; before 13 nārhasi, alīka-dāna-mādhurya-saṃbhāvanākhyāta-; *ad* 19 om. garuo; *ad* 21 mahābhāga (for mahātman), and ayaṃ (for idānīṃ), māṃ

nirbandhayitum nārhasi; 25c bālakaś cāpi rakṣyo; *ad* 25 om. sānunayam, ins. ajjo (after mam), and gamyatām (for viramyatām); before 26 āḥ vaḍua kahim me ambā ṇīadi; *ad* 26 upagacchasi; *ad* 29 mahānubhāvaḥ; before 31 sānucaraś cāṇḍāla-veṣa-dharo dharma-rāṭ.

Act IV. *ad* 13 om. ākarṇya, reads diganta-pātinām, vihagānām sāmrāviṇam; *ad* 17 om. ṇiśā-kalakale; before 18 om. tathā hi; 18c -kuhara-darī-karṇa-vivarā; *ad* 21 ins. idānīm; *ad* 24 ins. eva and om. ko'yam iti; *ad* 29 vrīḍitena; before 34 om. mahā-nidhānasya; *ad* 34 splits up a sentence as a dialogue.

Act V. before 5 nirvarṇya (for vicintya); 7d śaraṇam mama; before 8 sa-karuṇam (for sāsram); *ad* 8 om. bhagavantam; *ad* 9 ins. nṛpa-kula-bāla-prabāla; *ad* 12 om. (hapl.) katham adyāpi etc. (a long passage), but ins. it later; before 13 tat kim ataḥ param draṣṭum icchasi dhiṅ mūrkheti mūrchati śanair utthāya; *ad* 19 ins. muhuttaam (after bhaddamuha); *ad* 25 vimāna-cāribhir devaiḥ; 27d muktātmambhariḥ.

At the same time we have some exclusively concordant D 1. 3 readings, of which a few instances may be given here:

D. 1. 3 Act I. before 8 yataḥ (for kutaḥ); 26c prabhāvāt.

Act II. 1b mustākīrṇa-sthalāni.

Act III. 7d kṣetram amalam.

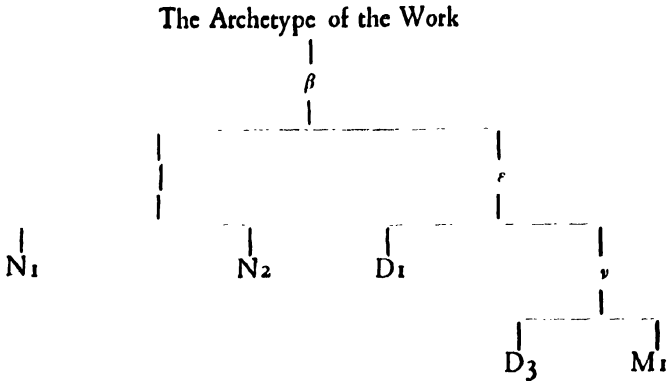
Act IV. *ad* 1 om. iti; 3a tathā; 13a cāmuṇḍe; 19b lalaj-jihvo; 29c jayati.

Act V. before 13 tyajasi (for parityajasi), etc.

It should also be noted that like M1 and like all our Devanāgarī MSS, D1 and D3 know nothing of the omissions and insertions of longer passages, as well as of the substitution and two notable transpositions peculiar to N1. 2 which we have mentioned above. This is an important point in which N1. 2 stand apart from all other MSS of different types, and which presumably throws doubt on the superior reliability of the Nevārī tradition.

It is clear, therefore, that while D1. 3 have a large number of exclusively concordant readings with N1. 2, there is also a large

number of divergences and individual readings. All this would not permit a direct affiliation of D1. 3 with N1. 2, but would point to a lost intermediate source drawn upon by D1. 3 for these divergences and individual readings.

We may, therefore, represent the inter-relationship of the MSS of the Nevārī group, that is to say, of N1. 2, M1 and D1. 3 graphically thus:

The Devanāgarī Group.

We have considered the characteristics of the Nevārī group in some details, because once the distinct textual tradition of this group is established, it would follow as a corollary that the Devanāgarī group, which is differentiated by divergent readings on the large number of points considered, should be regarded as representing a separate textual tradition; and it would not be necessary to go into minute details again for establishing it.

This group consists of the following MSS: D2, D4, D5, D6, D7, S1, S2 and S3, as well as the two printed texts Pt1 and Pt2 of which the last two may be taken as possessing the value of eclectic MSS. Since it has been found by experience that no two MSS, which are not direct copies of each other, are found to agree in all details, the MSS mentioned above of this group have their large and small differences with one another; but substantially they present a more or less uniform text.

D2. 4—6 S1. 3

With the exception of S2 and D7, to which we shall revert presently, these MSS generally fall together. It is very rarely that they have, individually, the exclusive N1. 2 readings. There are some instances of such agreement, but they are sporadic and textually unimportant. Such as:

N1. 2 D2 Act V. *ad* 28 om. puṇya-saṃbhāreṇa.

N1. 2 D4 Act III. 15c param asti loke. Act V. *ad* 23 avalokyatāṃ.

N1. 2 D5 Act I. *ad* 16 om. āḥ; *ad* 20 krodhaṃ.

N1. 2 D6 Act IV. *ad* 21 kutūhalatayā. (with M1 S3).

N1. 2 S1. 2 Act I. before 9 māṃ apīdānīṃ.

N1. 2 S3 Act I. *ad* 6 -Bodhāyanenopadiśyamāna-. Act II. 30c antarāyaṃ.

Sometimes these uncommon agreements with N1. 2 appear to have percolated through D1 and D3 of the Nevārī group, both of which are written in Devanāgarī characters, or presumably through some MSS of the same type not known to us. Thus, we have:

N1. 2 D1. 2 Act II. *ad* 1 araṇyāni. (with M1)

N1. 2 D1. 4 Act I. before 10 kopasya kāraṇaṃ.

N1. 2 D1 S2 Act I. *ad* 9 om. iti. Act II. before 7 do not repeat ārya. (with M1 S3).

N1. 2 D1 S3 Act I. *ad* 20 ālokya; before 27 repeat pasīdadu.

N1. 2 D2. 3 Act I. before 23 śāntyudaka-bhājanahastaḥ (with M1).

N1. 2 D3 S2 Act III. 1d hagge; 29c vellad-dhvajāṃśuka-.

N1. 2 D3 S3 Act II. *ad* 18 pāṣaṇḍādhama, which N1. 2 transpose also.

Of the various MSS comprised in this group, individually considered, the MS S1, written in Devanāgarī, has little distinctive characteristics of its own; while S3, though written in Grantha characters, is too fragmentary to be seriously considered for text-critical purposes. Similarly, D5 possesses little individuality which need be profitably noted here. The text of D6 is substantially the same as that of the printed edition Pt1, which appears to have utilised it. But D4 has

some independent readings and two remarkable instances of individual insertions, which are not to be found in any other MSS. The insertions are :

D4 Act V. before 11 *ins.* bāla etāvatyo durvāhyā api, etc.—a fairly long passage.

Act V. *ad* 24 ins. a whole verse: ākṣipya yena bhuvi pātita eṣa bālaḥ, etc.

S2

The MS S2, written in Grantha characters, is also unfortunately fragmentary. It is, however, the only South Indian MS which shows some direct or indirect verbal agreements exclusively with N1. 2. For instance :

N1. 2 S2 Act I. *ad* 5 adhomukhaḥ.

N1. 2 D7 S2 Act IV. *ad* 13 vihaṅgamānām.

N1. 2 D1. 3 S2 Act V. *ad* 7 nāṭayati.

N1. 2 D3 S2 Act III. 1d hagge; 29c vellad-dhvajāṃśuka.

It has also a fair number of individual readings which are not traceable in any other MSS. Thus,

S2 Act I. *ad* 5 om. kuśīlavaiḥ saha. Act II. 1b sthapuṭayati nitarāṃ ghoṇayā caṃkhanayya; 1cd jālāny utkṛtya balvād ghurughurita - mahā - śabda - ghoraṃ dadhānā / dharmāraṇye kuruta na kiṭīḥ kāny ayaṃ yāni tāni//; *ad* 2 varāha-veṣaḥ (for raudrojjvala-veṣaḥ); before 24 transp. ahaṃ and viditaḥ; 33d durnayaṃ enam amba. Act III before 10 ardhaṃ nabhaḥ. Act IV. *ad* 31 bhagavān (for bhavān). Act V. 2b viśleṣaṃ nayatāpi tena; 3d pāpaṃ tu saṃvetti mām; 5a padam.

S2. 3 Act II. *ad* 15 sa-vitarkaṃ (for sa-vinayaṃ); *ad* 17 nepathye hiṃsām avalokya.

Act V. *ad* 7 (Śaibyā's speech) kasaṇāhī (for kaṇhāhi).

These discrepancies are not extensive; but they are striking enough to prevent us from including S2 in a lump with D2. 4-6 S1. 3, as well as with D7 (see below), although substantially S2 belongs to the Devanāgarī group.

Pt1 and Pt 2.

It is not necessary to take the two printed texts Pt1 and Pt2 in detail. Printed in the last century and based on admittedly insufficient manuscript-material, they could not be critical or definitive; but so far as they go, they present a fairly smooth text of the type presented by the Devanāgarī group. The text of the two editions, however, are not identical in all details. Pt1 has nearly the same text as D2. 4-6, although it appears to have used Pt2 and notes some variant readings. Pt2 shows certain differences and some better readings (occasionally adopting readings of N1. 2 D7), but they are such as one would normally expect in two individual MSS of the same group. We would, therefore, take Pt1 as having the value of two eclectic MSS, or rather as two eclectic *codices impressi typis*, of the Devanāgarī group.

D7

The case of D7 is somewhat different. It is our oldest dated xemplar of the Devanāgarī group. Like S2, it shows a number of ıdividual readings not found in other MSS; but what is more emarkable is that it shows some striking agreements with the exclu- vely N1. 2 readings. For instance:

N1. 2 D7 Act I. *ad* 6 ins. ayaṃ (after kathaṃ); see page xix.

Act II. 1b utkramenaiva.

Act III. *ad* 1 duḍḍha-.

Act IV. *ad* 17 āṇāe; 21c nālaṃ.

Act V. *ad* 7 om. śe; 10a grathita-maṅgala-; 18c sarvathā (for bhūr iyaṃ); cakkavatti-lacchaṇa-; *ad* 21 do not repeat śanaiḥ; *ad* 22 ins. te (after ayaṃ); *ad* 23 om. divyaṃ (with S3); *ad* 29 bhavatu (for astu).

Some of such agreements come apparently secondarily through ıch Devanāgarī MSS as D1 and D3, which, as we have seen above, e more closely akin to N1. 2. For instance:

N1. 2. D1. 7 Act I. *ad* 11 ins. sa-khedaṃ. Act III. 14d tadā; *ad* 22 me (for maṃ); *ad* 33 om. me (after dāsena).

Act IV. *ad* 1 sutarāṃ śokaḥ (for ā śokaḥ); *ad* 31 siddha-rasa-mahānidhānaṃ; *ad* 33 yato'naparādhyaṃ. Act V. *ad* 7 (Śaibyā's speech) ins. sa-vyāmohaṃ (after utthāya).

N1. 2 D3. 7 Act II. before 12 ins. āścaryaṃ (after sa-vismayaṃ); *ad* 29 ins. me (after parihṛtya). Act III. before 3 ins. bhāvinaṃ; *ad* 25 ins. vatsa (before yatra).

N1. 2 D1. 3. 7 Act I. 25a kṣapita- (with S2). Act II *ad* 9 om. kṛtaḥ. Act IV. *ad* 31 ins. kathaṃ (before yoga-balāt).

The individual readings of D7, however, are not too numerous; for instance we have

D7 Act I. 14c nīrasaḥ; *ad* 24 mahārāo; 25c nṛpate.

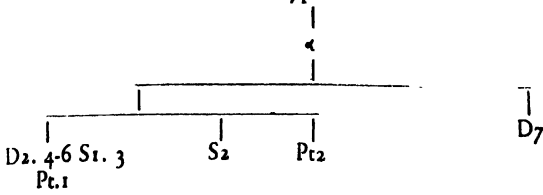
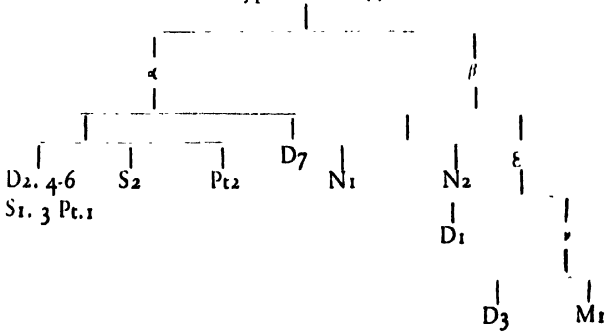
Act II. before 15 tapovanānāṃ; before 17 tad eva; *ad* 26 om. bhagavan śrūyatāṃ; *ad* 28 ins. manīṣiṇām.

Act III. *ad* 21 ins. tu; *ad* 22 om. iti; *ad* 25 muhaṃ ajjauttassa.

Act IV. 25b nārāsthi-; 25c kapāla-mauliḥ.

Act V. *ad* 5 śāntaṃ śāntaṃ; before 8 (Śaibyā's speech) alakkhaṇaṃ saṃdiṭṭhaṃ; *ad* 17 jīvita-phalaṃ; *ad* 19 om. hā; 21d brahmalokān; 27d sahasā; 29d kiṃ syād etat param api matam.

These primary and secondary agreements of D7 with N1. 2, as well as its individual readings, are interesting enough indications; but since they are neither so extensive nor textually important as those of D1 and D3, the codex D7 cannot be directly affiliated to the Nevārī group. It belongs substantially to the Devanāgarī group, but since it agrees in some cases with the textual tradition of the Nevārī group, it appears to draw also upon archetype α, just as N1. 2 draw upon the archetype β. In other words, it is probable that the agreements of D7 with N1. 2 are not primary, but the result of conflation with β.

From what we have said about the different MSS of this group, it would be clear that their common characteristics are sufficient for postulating a lost common ancestor α of the Devanāgarī group, distinct from the lost common ancestor β of the Nevārī group. The interrelationship of the Devanāgarī group of MSS may now be graphically represented thus:

We can now summarise and coordinate the results of our critical survey of the characteristics and affinities of the various MSS of the *Caṇḍa-kauśika*, collated by us, by classing them finally according to the following ***stemma codicum***:

PROPOSED METHOD OF TEXT-RECONSTRUCTION

It is clear from what is said above that the MSS of the *Caṇḍa-kauśika*, as they have come down to us from different sources, are already dispersed into two groups, which appear to follow two distinct textual traditions. None of the groups as a whole can be taken as identical with the original archetype of the work from which they descended ; otherwise the discrepancies, such as they are, would not have occurred. As in the case of most Sanskrit works, the archetype itself is preserved in no autograph of the author, nor in any authentic copy contemporaneous with or even reasonably close to its period of composition. We can, therefore, reconstruct the original, only approximately, by recognised principles of textual criticism.

The first and most important textual problem which we have to consider is the respective authenticity of the evidence furnished by the two groups mentioned above, namely, the Nevārī and the Devanāgarī. It is clear from the facts adduced above that we cannot give absolute preference to the one or the other, because none of them go back directly to the original. And yet a comparative valuation is desirable. At first sight one would think that since the two Nevārī MSS, N1 and N2, are the oldest of the two groups (N1 going back to 1250 A.D.), they furnish the oldest available testimony, to which greater authenticity should be attached as such. But from the general trend of Indian text-tradition it should be recognised that the mere fact that a MS is the oldest does not necessarily imply that it embodies the best textual tradition. On the contrary, a comparatively late MS is often found to preserve the text in a much better form. No absolute criterion, therefore, can be laid down on this point; and each MS or group of MSS has to be judged on its own intrinsic value. In the present case it appears that the divergences of the Nevārī group, such as noted above, are peculiar to itself, and are not supported by the general tradition of the Devanāgarī group, which has also its own

peculiar readings. It is obvious, therefore, that the original cannot be found exclusively in either group. As a matter of fact, proceeding on the assumption that N1. 2 are our oldest available MSS, we attempted to reconstruct the text on this basis alone; but we soon found out that this method failed to give us a really consistent and satisfactory text, especially as the Devanāgarī group did not always support it and often gave better readings. We have already referred to one important point regarding transposition of passages (p. xxix) which would throw doubt on the absolute reliability of the Nevārī tradition. On the other hand, the text could not, for the same reason, be reconstructed on the basis of the Devanāgarī group alone. It is also important to note that our MSS divide themselves into distinct groups mainly, if not entirely, on the basis of scripts.[1] As the work itself was presumably composed in the Devanāgarī area, it seems probable that the Nevārī MSS, though the earliest, did not (like the South Indian Grantha MSS S2. 3) preserve the best text-tradition, which can be confidently accepted as unquestionable in the face of the contrary testimony of the Devanāgarī group. By following, therefore, any particular MS or group of MSS which, however good or old, has its own faults and deviations, we would be authenticating just that arbitrary reconstruction which it is the express aim of the method of textual criticism to avoid.

In these circumstances, our reconstituting of text must necessarily be eclectic; but it must be eclectic on recognised principles. From this point of view it appears that barring such vagaries and peculiar

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1 This is the case, on a much larger scale, with regard to the Mahābhārata text-tradition, as Sukthankar has already shewn in his Prolegomena to the Ādiparvan. Our apparent exception is that the Maithili and two Devanāgari MSS are allied to, and are therefore grouped with the Nevāri, while the two Grantha MSS go with the Devanāgari group. But the case is similar to Sukthankar's grouping of K with S and Belvalkar's grouping of one B MS (in Bhiṣma) with K.—It is hardly necessary to point out that the object of textual criticism is to find, not *a priori* the best, but *a posteriori* the most authentic readings; and for this purpose a careful grouping and evaluation of manuscript material is necessary.

aberrations, as are noted above, of both the groups, they agree generally with regard to the rest of the text. We can postulate this as original and independent agreement between the two groups, on which we should primarily base our reconstruction of the text. Such agreement is documentary evidence *prima facie* between α and β of our *stemma codicum* leading irresistibly to the original archetype. There can be hardly any doubt about this sound and simple rule; but difficulties arise where there is fluctuation, which is indeed not rare. In such cases, where the documentary evidence is uncertain, the comparative value and mutual relationship of different manuscripts or groups of manuscripts should be taken into account in estimating their evidence; and even where this fails to guide us, choice would fall upon that reading which has the greatest intrinsic probability, considered from the points of view of context, grammar, metre or sense. One such instance of importance is furnished by the transposition, already noted above, of a passage before or after V.18 made respectively by the Nevārī and the Devanāgarī MSS. Here the documentary evidence being conflicting, we have to prefer, for reasons of intrinsic probability, the reading of the Nevārī MSS to the exclusion of others. On the other hand, in the case of the transposition of a longer passage on the episode of Kauśika's curse on the Viśvedevas, we have for the same reason preferred the reading of the Devanāgarī MSS. There are also yet more difficult cases where the evidence *pro et contra* of documentary and intrinsic probability is equally balanced. In such cases there is no alternative but to accept that reading which would seem most probable, even if it is not the most factual.

At any rate, we have tried to keep strictly to documentary evidence in accordance with the principles enunciated above. The spelling has been standardised and obvious scribal blunders silently corrected; but all truly variant readings have been faithfully recorded. Except in the case of Prakrit passages, which we shall discuss separately below, there has been no emendation to the text; and in this respect we have strictly followed the accepted principle of text-criticism that, in general, interpretation should be given preference to hasty emendation.

RECONSTRUCTION OF PRAKRIT PASSAGES

We have bestowed particular care on the Prakrit passages of the play. This was a task not without great difficulties, for no MS was found uniform or reliable from the standpoint of the rules laid down by Prakrit grammarians. The *Caṇḍa-kauśika* appears to employ only two forms of Prakrit, namely, Śaurasenī and Māgadhī. Barring common blunders and occasional intrusion of *y*- and *v*-śruti, the Śaurasenī, being the more familiar Prakrit, is fairly normal, although very often forms of other dialects curiously creep in. Thus, we have aberrations like *ciṭṭhai* (for *ciṭṭhadi*), *jubābio* or *judhādhivaī* (for *judhādivo* or *judhādhivadī*), *vacchatthalo* (for *vakkhatthalo*), *viccbobo* (for *vikkhobbo*), *jaha*, *taha* (for *jadhā*, *tadhā*) from Māhārāṣṭrī; *odālida* (for *odārida*), *kālaṇādo* (for *kāraṇādo*), *ale malaya-valua* (for *are makaḍa-vaḍua*) from Māgadhī; and even *kaṣaṇābi* (for *kaṇbābi*) from Apabhraṃśa. These are, however, sporadic instances, such as are sometimes found even in the best MSS of Sanskrit plays. But the Māgadhī Prakrit, as presented by our MSS, is a more difficult proposition. It is spoken, both in prose and verse, chiefly by Caṇḍālas in the play. That the dialect is Māgadhī is not only recognised by Pischel (*Grammatik* & 23), but it is also clear from such undoubted Māgadhī characteristics as *ś* for *s*, *ṣ* and *l* for *r*; nominative singular of *a*-stems in *e*; and *hage* for *ahaṃ*. But even here the MSS are not uniform; for they show frequent confusion of *ś* and *s*, *ṣ* (e. g. *ese* for *eśe*, *visame* for *viśame*, *samae* for *śamae* etc.), sometimes of *r* and *l* (e. g. D2. 4 *dāruṇa* for *dāluṇa*); and the use of *hagge* (N1. 2), *hakke* (D1), *ahakke* or *hake* (D7), *ahage* (S2. 3),—and even *ahaṃ* pi (D1. 2. 4-6 S1 Pt 1. 2) for *hage vi*! For Skt. *mṛtaka* we have variants like *maṭṭhaa*, *maaḍa*, *maḍala*, *miaḍa*. All this is indeed confusing. At the same time, when we find that rarer forms of Māgadhī are sporadically, but correctly used, e. g. D4 *peskadha*, D7 *laskaṇa*, we are led to suppose that the disappearance of similar correct forms is due to untrained scribes, who were always inclined to substitute more familiar forms for those of rare occurrence. Thus we find Śaurasenī *dukkhale* substituted for Māgadhī *duskale*; Ś *jjeva* for Mg *yyeva*; Ś *vajjhaṭṭhāṇa* for Mg *vayyhastāṇa*; Ś *ciṭṭhadi* for Mg

ciṣṭhadi; Ś *āṇṇāe* for Mg *ññāe*, and so forth. Not only do the MSS confuse the two dialects Śaurasenī and Māgadhī, but they present many forms which are correct in neither, and which in some instances offend against the elementary rules of Prakrit phonology. The confusion of dialects and incorrect forms occur throughout the text; but they are amply illustrated, more especially, in the Māgadhī verses III. 1, III. 32, IV. 11 and IV. 16, where the MSS are uncertain, and even reckless, not only about Māgadhī Prakrit, but also with regard to metrical regularity in Mātrā-cchandas.

What then is to be done in these circumstances of the general unreliability of our manuscript evidence in respect of the use of the Prakrits in our play, especially of the Māgadhī Prakrit? It is well known that most MSS of Sanskrit plays reveal a similar state of affairs; and most critical editors have been put on the horns of a dilemma about the right procedure to be followed. It is not desirable, on the one hand, that one should, in accordance with the rules of the grammarians, take liberties with the text, but on the other, one cannot allow an uneven and inconsistent text to stand with its wild admixture of dialects. Critics have found fault with editors of plays like Pischel, Hillebrandt and Sten Konow who have not hesitated, in such circumstances, to depart from manuscript evidence and boldly restore the deteriorated texts in respect of the prakrits; but the question has been rightly posed by Hillebrandt in his critical edition of the *Mudrārākṣasa*. Maintaining that in such cases of uncertain linguistic evidence of MSS, one has no other alternative but follow the grammarians, he lays down the guiding principle clearly by stating: "At all events, by following the rules of the grammarians we gain firm ground, while by following the manuscripts and their varying practice we are constantly troubled by the feeling of inconsistency. It is of course impossible to write once *gaśca*, and at another time in the same dialect *gaccha*, and therefore we are forced to normalise the text even where no manuscript authorises us to do so.........For this reason it will not be considered too bold to restore the Māgadhī dialect throughout even where the manuscripts fail to guide us."

Faced with similar difficulties, we have thought it advisable, therefore, to normalise the Prakrit (especially the Māgadhī Prakrit) passages

in general accordance with the rules of Prakrit grammarians like Vararuci[1] and Hemacandra[2] and in the light of the readings of authoritative texts compiled and discussed by Pischel in his *Grammatik der Prakrit-sprachen* (Strassburg 1900). Our MSS variants, however, have been fully noted in every case; and in other respects we have been strictly conservative. It must be admitted that in the absence of proper manuscript evidence the procedure and the result cannot be regarded as wholly satisfactory; but this is all that could be done to approximate to what one would expect to find in a work of the classical period.

We are aware, however, that it is possible to argue that the Prakrit in question employed in our play is really not Māgadhī, but a modified form of Māgadhī which is called Cāṇḍālī by some Prakrit grammarians. As the dialect is spoken here chiefly by Caṇḍālas, the argument would at first sight appear plausible. According to Mārkaṇḍeya, the so-called Cāṇḍālī Prakrit is a union of Śaurasenī and Māgadhī.[3] It is described by Puruṣottama[4] more vaguely as *māgadhī-vikṛtiḥ* or modification of Māgadhī. But the rather meagre rules they lay down about this Prakrit is neither very distinctive nor entirely applicable to the present case. In their opinion, the characteristics of Cāṇḍālī Prakrit are: *e-* and *o-* nominative singular of *a*-stems; genitive singular in *-śśa* ; locative singular in *-mmi* in *a*-stems; no change in *-ṭṭha* group; *va* also for *iva*; gerundive suffix in *-ia* (e.g. geṇhia); and frequent employment of *grāmyokti* or vulgar expression (*grāmyoktayo bahulam*). While the suffix *-mmi* is also found in Māhārāṣṭrī and Ardhamāgadhī, and *-iya* or *-ia* (*-uṇa* being more common in Māgadhī) is found in Śaurasenī and other dialects, it is noteworthy that the characteristics which can be regarded as peculiar to Cāṇḍālī

1 Ed, P. L. Vaidya, with Bhāmaha's commentary, Poona 1931.

2 Ed. Pischel, Halle 1877.

3 *Prākṛta-sarvasva of Mārkaṇḍeya*, ed. S. P. V. Bhaṭṭanātha Swami, pt. i., Vizagapatam 1927, p. 107: *cāṇḍālī māgadhī-śaurasenībhyāṃ prāyaśo bhavet.* The characteristics of the Cāṇḍālī given in this work agree generally with those given in Puruṣottama's work.

4 *Le Prākṛtānuśāsana de Puruṣottama*, par Luigia Nitti-Dolci. Paris 1938, pp. 21, 95-6.

exclusively, are not found in the Māgadhī of our play; and there is also no *va* for *iva* (except once in IV. 16d), nor any vulgar expression anywhere. Similar Māgadhī Prakrit (mixed, as presented by the MSS) is also found in the *Mudrā-rākṣasa*, spoken not only by the Caṇḍālas in Act VII, but also by other types of character like the Kṣapaṇaka, just as it is the speech of the Pāpa-puruṣa also in Act III of the *Caṇḍa-kauśika* and of the Rākṣasa and his wife in the *Veṇī-saṃhāra*. Puruṣottama deals with two other dialects called Śakārī, and Śabarī, which he describes respectively as *viśeṣo māgadhyāḥ* and *māgadhī-viśeṣaś ca prakṛtyā*; but the few characteristics mentioned by him, as well as by Mārkaṇḍeya, only show that they are as curious admixture of dialects as Cāṇḍālī, and do not throw much further light on the subject. The characteristics of Śakārī, moreover, look suspiciously like academic generalisations of some characteristics of the dialect used by the Śakāra in the *Mṛcchakaṭika*, the name of the Prakrit itself being probably invented therefrom.

If Cāṇḍālī were really a dialect in actual usage,[1] consisting of a somewhat loose and vaguely described admixture of Śaurasenī and Māgadhī, it would perhaps afford an easy escape from our difficulties. But in our opinion the solution is too facile to be true, especially as our knowledge of the history of these dialects, as of Prakrit dialects in general, is extremely limited. It seems probable that the living knowledge of the Prakrits must have considerably diminished in later times[2] with the emergence of Apabhraṃśa and modern vernaculars; and Rājaśekhara informs us in his *Bāla-rāmāyaṇa* that people in his time read Prakrit with the help of the Sanskrit Chāyā. It is no wonder, therefore, that MSS of much later times could not distinguish between the different dialects; and in the case

1 It is true that Cāṇḍāli is mentioned in Bharata's *Nāṭya-śāstra* (ed. Kāshi Skt. series 1929, xviii. 36-37; ed. *GOS*, vol. 2, 1934, xvii. 49-50, 54) as one of the many so-called Vibhāṣās along with seven Bhāṣās (Māgadhi, Śauraseni etc.); but the information is meagre. Its characteristics are not given, nor is its relation to Māgadhi indicated. Abhinavagupta in his commentary does not help us. The evidence of the *Nāṭya-śāstra*, therefore, is hardly of any use.

2 It is possible that already in the time of Vātsyāyana's *Kāma-sūtra* the use of Prakrit was artificial (Keith, *Sanskrit Drama*, p. 334).

of the less familiar forms of Māgadhī they were easily tempted to substitute the more familiar forms of Śaurasenī. In this way presumably arose such confusion of dialects as we frequently find in the MSS of Sanskrit plays. The grammarian's distinction of Śakārī, Śabarī and Cāṇḍālī, made in later times, is probably an academic after-thought, proceeding *a posteriori* on this later confusion of dialects found in the MSS; and the names Śakārī and Cāṇḍālī in particular perhaps arose from the supposed attribution of such dialects respectively to characters like the Śakāra in the *Mṛcchakaṭika* and the Caṇḍālas in the *Mudrā-rākṣasa* or *Caṇḍa-kauśika*. All this is not solving the difficulty but really avoiding it. At any rate, we are not convinced that we can accept this as a genuine and authoritative standard to follow in respect of the Māgadhī Prakrit of our play.

We have, therefore, no sound alternative to the method we have adopted in restoring the deteriorated text (especially in the case of Māgadhī Prakrit) for the simple reason that the variant and often faulty readings of the manuscripts do not lend themselves to any sensible reconstruction of an archetype from which they may be ultimately derived. It looks as if we are going beyond the duty of an editor and giving not what the author *did* write but what the author *ought* to have written. But in the confusing state of our manuscript evidence it is almost impossible to say what the author actually did write. As long as the manuscript readings are fully noted in the critical apparatus, there should, therefore, be no objection to normalisation, provided it is understood that the constituted text in this case may not represent actually what the author wrote. It is difficult, even by the application of higher textual criticism, to restore the Prakrit passages to their original form, because there is every chance that the authors themselves wrote in a stylized form which perhaps tended to depart considerably from the original spoken Prakrits, of which not even an approximate description is now available.

AUTHORSHIP AND DATE OF THE WORK

Not much is known of the personal history of the author except what can be gathered from the work itself. We are informed in the Prologue that the drama was enacted at the command of Śrī-Mahīpāla-deva. There is a laudatory verse (Praśasti-gāthā), in which those who are conversant with old history (*purāvid*) are said to have declared that King Mahīpāla was an incarnation of Candragupta (Maurya) and the Karṇāṭas whom Mahīpāla conquered were incarnations of the Nandas vanquished by Candragupta. The author's name is given as Ārya Kṣemīśvara, although some MSS make it Kṣemeśvara (D1 S2), Kṣemīra (D4) and even Kṣemendra (D7 S1)[1], the last name being obviously a confusion with that of the more well known Kashmirian poet Kṣemendra. He is described as a *naptṛ* (which in classical Sanskrit means 'grandson', i.e., son's or daughter's son) of Vijaya-koṣṭha. Some inferior MSS read this last name as Vijayaprakoṣṭha, and make our dramatist his *pra-naptṛ* or great-grandson. It is curious that the name of the author's father, perhaps a less known person, is not mentioned. The concluding verse of the work speaks of one Kārttikeya, son of a Kṣatriya, who, having been delighted and thrilled, directed the production of the play and used to bestow every day unstinted heaps of clothes, ornaments and gold; may his fame travel beyond the Milk Ocean preceded by the fame of the poet! Another drama, named *Naiṣadhānanda*, by Kṣemīśvara, which appears to deal in seven Acts with the story of Nala, is noticed by Peterson.[2] From the extracts given from the beginning and end of the MS noticed, there can be no doubt that it is a work of our Kṣemīśvara. There is no mention of Mahīpāla-deva in the Prologue, but after three

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1 As also in Burnell's Tanjore MSS (p. 168b), of which our S1 is one. In the *Naiṣadhānanda* the epithet given by the MS is Ācārya for Ārya.

2 P. Peterson, *Three Reports of a Search for Sanskrit Manuscripts*, Bombay 1887 (Extra No. of the *JRAS*, Bombay Branch), pp. 340-42. This Paper MS from Boondi is described as consisting of 59 folios, dated Saṃvat 1667 = 1611 A.D. No trace of the work can now be found.

benedictory verses, the Sūtradhāra says: *alam ati-vistareṇa/ādiṣṭo'smi pariṣadā yathā kila Vijayaprakoṣṭha-praṇaptuḥ kaver ācārya-Kṣemīśvarasya kṛtir abhinava-naiṣadhānandaṃ nāma nāṭakaṃ nāṭayitavyam iti//*. It is also noteworthy that the same concluding verse (*yenādiśya prayogam, Caṇḍa-k.* V. 31), which speaks of the dramatist's indebtedness to Kārttikeya, is repeated at the end of this drama also.

With regard to the place of origin and date of the work our information is meagre and uncertain. From external evidence we find that a verse of *Caṇḍa-kauśika* (III. 30, *gṛhyatām arjitam idaṃ*) is quoted anonymously in Viśvanātha's *Sāhitya-darpaṇa* (ad VI. 95a), which can be dated approximately between 1300 and 1350 A.D.[1] But a higher terminal date is given by the date of the Nevārī MS (N1) of the *Caṇḍa-kauśika*, which was transcribed, as we have seen above, in 1250 A. D. This date can be further pushed back by three citations found in the Sansktit anthology, *Sadukti-karṇāmṛta*,[2] compiled by Śrīdhara-dāsa in 1205 A.D. In the first citation, stanza I. 3 of the *Caṇḍa-kauśika* is quoted (i.14. 3) anonymously (*kasyacit*) with just a slight variation (*ānanda-stimitāḥ* for *ānanda-ślathitāḥ*). In the second citation, stanza III. 20 (*śiro yad avaguṇṭhitam*) is given (II. 11. 4) as Lakṣmīdhara's in the printed edition, but it is correctly assigned to Kṣemīśvara by both the Sanskrit College and Serampore College MSS of *Sadukti°*, which we have consulted. But the third citation is much more definite. Of the three benedictory stanzas given by Peterson[3] from Kṣemīśvara's unpublished *Naiṣadhānanda*, the first stanza :

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1 S. K. De, *Sanskrit Poetics*, i, pp. 234-36.

2 Ed. Ramavatara Sarma and Haradatta Sarma, Lahore 1933.

3 *Op. cit.* p 341. Of the two other verses quoted the third is an eulogy of the diversified glances of Śiva; while the second, which is worth quoting here, ingenuously describes the playful raillery of Śivā on Śiva's unwillingness to continue the game of dice after he had unsuccessfully staked his necklace of skulls and serpents and his clothing of ashes and hide. The stanza runs thus:

asthi hy asthi phaṇī phaṇī kim aparaṃ bhasmāpi bhasmaiva tac
carmaitat khalu carma kiṃ tava jitaṃ yenaivam uttāmyāsi/
naitāṃ dhūrta paṇīkaroṣi satataṃ mūrdhni sthitāṃ jāhnaviṃ
ity evaṃ Śivayā sanarma-gadito dyūte Haraḥ pātu vaḥ//

ākhyāte hasitaṃ pitāmaha iti trastaṃ kapālīti ca
vyāvṛttaṃ gurur ity ayaṃ dahana ity āviṣkṛtā bhīrutā/
paulomī-patir ity asūyitam atha vrīḍā-vinamraṃ śriyaḥ
pāyād vaḥ puruṣottamo'yam iti yo nyastaḥ sa puṣpāñjaliḥ//

is quoted (i. 67. 4) with trifling variations and attributed to Kṣemeśvara (*Kṣemeśvarasya*).

This would fix the lower terminus of the date of the *Caṇḍa-kauśika* at 1205 A.D. But the upper terminus is not known. The negative evidence that it is not cited in the *Daśarūpaka* of Dhanañjaya and its commentary by Dhanika (c. last quarter of the 10th century) does not prove much; but it indicates that probably our play could not have been such an early and well known production as Bhaṭṭa-nārāyaṇa's *Veṇī-saṃhāra*, which is frequently cited for illustration in the *Daśarūpaka*. Nor is *Caṇḍa-kauśika* mentioned or cited in the *Nāṭyādarpaṇa*[1] of Rāmacandra and Guṇacandra (c. 1100-1175 A.D.), although Rāmacandra himself wrote a curious play on the Hariścandra legend, called *Satya-hariścandra* (see below), and could have known Kṣemīśvara's work. No reference or citation is also found in the *Nāṭaka-lakṣaṇa-ratna-kośa*[2] (before 1431 A.D.) of Sāgaranandin.

The only internal evidence for its date of production is to be found in the reference to king Mahīpāladeva in the Prologue of the *Caṇḍa-kauśika*. If this Mahīpāladeva can be identified, we can arrive at an approximate date on that basis. But of the two Mahīpālas well known to history, it cannot on available evidence be determined with certainty whether the Gurjara-Pratihāra Mahīpāla I of Kanauj (c. 914-945 A.D.) or the Mahīpāla I of the Pāla dynasty of Bengal (c. 998-1026 A.D.) was Kṣemīśvara's royal patron. The verse and the prose passage

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"A skull is but a skull, a serpent a serpent; what more? The ashes and skin also are but ashes and skin. What of thine hast thou lost that thus thou art troubled? Ah, rogue, it is that thou wilt not stake Jahnu's daughter that rests over thy crest. May Hara protect you, Hara to whom Śivā thus spake playfully when they played at dice".

1 ed. Gaekwad's Oriental Series, Baroda 1929.

2 ed. Myles Dillon, Oxford Univ. Press, 1937.

immediately preceding it in the Prologue may be freely translated here. The Sūtradhāra says:

I am commanded by Śrī-Mahīpāla-deva who, having gracefully uprooted all thorns (of his State) completely, was a suitor in the self-choice ceremony of Lakṣmī, who was drawn by his arm-staff revolving, like the Mandara, in the midst of the sea of battle. Of him those who are versed in old history recite a laudatory verse:

(The same) Candragupta who, having resorted to the naturally abstruse policy of Ārya Cāṇakya, conquered Kusumanagara by vanquishing the Nandas, appeared again as Śrī-Mahīpāla-deva, rich in the pride of his arm, in order to slay just those (Nandas) who have today verily attained the form of the Karṇāṭas.

It is clear that this verse makes Mahīpāla an incarnation of Candragupta (Maurya) and his enemies the Karṇāṭas incarnations of the Nandas; but it is not clear as to who these Karṇāṭas were and what the points of comparison are with regard to the mention of Ārya Cāṇakya's policy and conquest of Kusumanagara. Do they, in the case of Mahīpāla, refer to some person who gave him diplomatic aid and the name of the place he conquered by defeating the Karṇāṭas? On the interpretation of this passage and identification of Mahīpāla lies the solution of our problem; but those historians who have considered the problem appear to be divided in their opinion.

This verse was long known from the editions of the texts published respectively by Kṛṣṇa Śāstrī Gurjara in 1860 and by Jaganmohan Tarkālaṃkāra in 1867, as well as from Jīvānanda Vidyāsāgara's more accessible edition of 1884. But in 1893 Haraprasad Sastri claimed its discovery in an old Nevārī MS (our N1) of the *Caṇḍa-kauśika* which was recovered from Nepal. In the notes he published on these, among other MSS, he was inclined[1], as against the views of Pischel (1883), to identify the dramatist's patron with Mahīpāla I of Bengal, chiefly on the ground that the king is said in the verse in question to

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1 On a new find of old Nepalese Manuscripts in *JASB*, lxii, 1893, pp. 250-52. Sastri here reads the date of the MS wrongly, but it was corrected in his *Descriptive Catalogue* mentioned below.

have driven away the Karṇāṭas who, in Sastri's opinion, were the Coḷas who invaded Bengal under Rājendra Coḷa I between 1021 and 1023 A.D.[1]. This opinion was vigorously supported by R. D. Banerji,[2] who even went so far as to suggest, on the strength of this very evidence, that "though Mahīpāla (I of Bengal) was defeated by Rājendra Cola when he crossed into Rāḍha from East Bengal, he prevented him from crossing the Ganges into Varendra or Northern Bengal, and so the Cola conqueror had to turn back from the banks of the Ganges". J. C. Ghosh, who generally agrees with this view, further argues[3] that Cāṇakya and Kusumanagara should be taken as common to Candragupta and Mahīpāla, because Mahīpāla I of Bengal was, in his opinion, the lord of Kusumanagara (=Pāṭaliputra), which he lost and regained from intruders, and that he had a minister named Caṇaka or Cāṇakya. If it is said that there was no Karṇāṭa invasion of Bengal, Ghosh thinks that the Bengal inscriptions show that there was no dearth of Karṇāṭas in Bengal at that time.

Unfortunately these views of Bengali historians, who would like to appropriate Kṣemīśvara and his royal patron Mahīpāla to Bengal, are not accepted by other scholars, who would rather identify him with the Pratihāra ruler Mahīpāla I of Kanauj. It is not necessary for us to enter into the details of the controversy, but the main arguments of the contrary view may be briefly indicated.

S. K. Aiyangar, who has examined R. D. Banerji's contention at some length,[4] is of opinion that there is no evidence either in the Pāla or the Coḷa inscriptions in favour of Banerji's theory of a victory over the Coḷa forces by the Pāla ruler of Bengal; and that the Karṇāṭas of the *Caṇḍa-kauśika* could not have been the Coḷa forces of Rājendra Coḷa I,

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1 Or, in the alternative, "the Karṇāṭas who came in the train of the Cedi Emperors later on" (*Descriptive Catalogue of Skt. MSS. in ASB*, vol. vii, Calcutta 1934, p. 252).

2 *Pālas of Bengal* (Memoirs of *ASB*, vol. v, no. 3, Calcutta 1915). p. 73; *Bāṅglār Itihāsa* (in Bengali), 2nd. Ed., pp. 251-52; also *JBORS*, xiv, 1928, pp. 512f.

3 *Indian Culture*, ii, Calcutta, 1935-36, pp. 354-56.

4 Gaṅgaikoṇḍa Choḷa in *Sir Asutosh Mookerjee Silver Jubilee Volumes*, III, Orientalia, Pt. 2, pp. 559f.

who were mostly Tamils, but they must refer to the Rāṣṭrakūṭas, the only reigning Karṇāṭas of the time, with whom Pratihāra Mahīpāla I of Kanauj came into serious conflict. Influenced, however, by the comparison of Mahīpāla and his Karṇāṭa enemies to Candragupta and the Nandas, Aiyangar further puts forward the theory that the overthrow of the Rāṣṭrakūṭa power by Pratihāra Mahīpāla I must have occurred in Magadha. Accordingly he presumes that a branch of the Rāṣṭrakūṭas, who for some time held a principality in Central India, were compelled by the rise of the Candella power in the 10th century to move into Magadha and carve out a kingdom for themselves.

K. A. Nilakantha Sastri, who gives an extensive account of Rājendra Coḷa's northern expedition,[1] agrees generally with Aiyangar's view[2] that the verse in the *Caṇḍa-Kauśika* refers to Pratihāra Mahīpāla I of Kanauj and the Rāṣṭrakūṭa-Karṇāṭas; but he points out that there is no tangible evidence for the theory of a Rāṣṭrakūṭa migration into Magadha. He is of opinion that this theory is not only untenable but also unnecessary; for the dramatist never meant that the analogy between Mahīpāla and Candragupta should be carried so far as to indicate that Candragupta's conquering of Kusumanagara should imply that Mahīpāla did the same over again. Nilakantha Sastri thinks that the poetic figure in the verse is Utprekṣā, in which there need not be complete resemblance (Sādṛśya) but some resemblance in the midst of the difference between two objects of comparison[3]. With regard to Rājendra Coḷa's expedition he shows at some length that the expedition, lasting for less than two years, was led not by Rājendra himself but by one of his generals. It was charged mainly with the task of bringing the sacred water of the Ganges for the purification of the Coḷa country, and that its commander was instructed to fight and

1 In his Coḷas, Vol. i, Univ. Madras 1935, pp. 247-54 and Note A, pp. 283-88; also in *JOR*, vii, Madras, 1933, pp. 199-216.

2 *JOR*. vi, Madras 1932, pp. 191-98.

3 In Utprekṣā, of course, complete resemblance is not necessary; but there is no point in giving details about the Aprākṛta, which have no application at all, direct or indirect, to the Prākṛta. That would hardly be a merit in the construction as much of an Utprekṣā as of any similar poetic figure.

overcome opposition in the enterprise from the kings through whose territory the Coḷa army had to pass. Agreeing with Aiyangar, Nilakantha Sastri rightly observes that "it could hardly have been more than a hurried raid across a vast stretch of country"; but the motive behind the expedition was probably an exhibition of the power of the Coḷas to the rulers of Northern India, even though the fetching of the water of the Ganges was its direct object. There is evidence to show that Mahīpāla I of Bengal was frightened and put to flight by the Coḷa general, but there is nothing to show that the Coḷa army intended to cross the Ganges into Varendra or were defeated in that attempt by Mahīpāla. There is also no support for R. D. Banerji's hypothesis of a Karṇāṭa contingent in Rājendra Coḷa's army and of its being left behind to hold the territory of Magadha on behalf of Rājendra Coḷa.

With regard to J. C. Ghosh's suggestion that Mahīpāla I of Bengal had a minister named Caṇaka or Cāṇakya, Nilakantha Sastri shews[1] that it need not be seriously considered, as it is based on a misreading of Tārānāth's information on which Ghosh relies. Caṇaka (and not Cāṇakya) is said to have been the regent, or rather the king, during the non-age of a distant descendant of Mahīpāla, named Bheyapāla; he lived many years after Mahīpāla and could not have been his minister. Regarding the allegation that the Karṇāṭas are mentioned in the Pāla inscriptions, it is shewn that the reference to Karṇāṭas occurs only in the Bangarh Copper-plate of Mahīpāla I in a complimentary jingle on the king's servants: *Gauḍa-Mālava-Khaśa-Hūṇa-Kulika-Lāṭa-Cāṭa-Bhaṭa-sevakādin*—"which is not history but court-poetry". It should be added that Mahīpāla I of Bengal admittedly had dominion over Magadha, but nothing is known about its being lost and regained from the Karṇāṭas.

It is, therefore, maintained that the Mahīpāla of the *Caṇḍa-kauśika* was none other than the Gurjara-Pratihāra Mahīpāla I of Kanauj, under whom Rājaśekhara wrote his *Bālabhārata* (i. 7) and whose conflict with the Rāṣṭrakūṭa-Karṇāṭa Indra III is well known from contemporary records. The identification is not new, but was suggested by

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1 *Indian Culture*, vii, 1935-36, pp. 798-99

Pischel as early as 1883.[1] But there is some difficulty. While Kṣemīśvara asserts his patron's victory over the (Rāṣṭrakūṭa-) Karṇāṭas, the inscriptions testify on the other hand, that Indra III put Mahīpāla to flight and devastated Kanauj, to which Mahīpāla was, however, later on restored by the Candella king Harṣadeva. This inconsistency is explained by presuming that Kṣemīśvara's assertion is a court-poet's version of the actual fact of Mahīpāla's defeat. Following Pischel, Sten Konow, therefore, writes:[2] "The Rāṣṭrakūṭa-king Indra III, of whom we possess inscriptions of the years 914 and 916, and who accordingly was a contemporary of Pratihāra Mahīpāla of Kanyākubja, says at all events of himself that he conquered Mahodaya (Kanyākubja). Since, however, Mahīpāla's successors continued their dominion over Kanyākubja, we cannot judge this statement in any other way than similar statements found in inscriptions, in which each of the parties to a battle claims to be the victor. Mahīpāla's victory over the Karṇāṭas and Indra's victory over Mahodaya probably relate to the same occurrence which was differently interpreted by the participants."

Summing up the whole controversy, R. C. Majumdar briefly states the case thus[3]: "In the absence of further particulars, it is difficult to decide the question one way or the other. The probability is, however, undoubtedly in favour of the latter view. While there is no valid reason to regard Rājendra Cola as a Karṇāṭa, the Pratihāra king Mahīpāla undoubtedly had a life-and-death struggle with the Karṇāṭas under Indra III. It is true that Mahīpāla was defeated, but the retreat of the Karṇāṭa forces and the re-occupation of Kanauj by Mahīpāla could easily be magnified by the court-poet as a glorious victory of Mahīpāla over the Karṇāṭas; and such an assumption was well calculated to soothe the wounded vanity of the Pratihāras. In any case, it is not safe to derive any inference from *Caṇḍa-kauśika* regarding the victory of the Pāla ruler over the Cola army."

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1 *Göttingische gelehrte Anzeigen*, 1883, p. 1220f (reviewing Fritze's German trs., entitled *Kauśika's Zorn*).

2 *Das indische Drama*, Berlin and Leipzig, 1920, p. 87 (Translated here).

3 *History of Bengal*, Dacca University, Vol. I, pp. 143-44.

In addition to the arguments given above against taking the *Caṇḍa-kauśika* as a Bengal work, we may adduce another fact to which attention has not yet been drawn. Most of the known MSS of the work are written in Devanāgarī, and just a limited number in Nevārī, Maithilī and Grantha characters; but not a single MS in Bengali characters has yet been noticed anywhere.[1] This is indeed not evidence but a strangely significant fact.

All these are forceful arguments; but, as R. C. Majumdar points out, they cannot be regarded as conclusive. The case for Bengal is certainly weak; the case for Kanauj is yet not fully convincing. The presumption that a contrary fact is glossed over by a court-poet's flattering version cannot be taken as very satisfactory. Nor is there any reason for gratuitously assuming that the poet of the *Caṇḍa-kauśika* did not know the proper construction of an Utprekṣā and redundantly referred to the conquest of Kusumanagara and Ārya Cāṇakya's policy. Nilakantha Sastri is aware of the weakness of this assumption; but he suggests that a reference is perhaps implied to Mahīpāla's restoration to the kingdom of Kanauj by the assistance partly of the Candellas, obtained by the diplomacy of Ārya Kṣemīśvara,—which is hinted by the poet himself by the mention of Ārya Cāṇakya's similar policy. All this is ingenious, but entirely fanciful. It does not still explain the pointed reference to Kusumanagara.

It is possible to assume, on the other hand, that none of the two well-known Mahīpālas are meant, but perhaps the dramatist celebrates some obscure local ruler with the result that these points in the comparison remain equally obscure. One other fact, again, is overlooked by all historians[2], namely, the reference, in the same concluding verse in both the *Caṇḍa-kauśika* and *Naiṣadhānanda*, to Kārttikeya, son of a Kṣatriya, as one of the munificent patrons of the dramatist. Who this Kārttikeya was is not known. Jaganmohana Tarkālaṃkāra, in

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1 As a search through the catalogues of MSS in the libraries of Calcutta and Dacca, and the notices of Rajendralal Mitra and Haraprasad Sastri would show.

2 Only Haraprasad Sastri quotes this verse in *JASB* cited above, but he thinks that this Kārttikeya was a nobleman in Mahipāla's court.

the preface to his edition of the *Caṇḍa-kauśika*, believes from the terms of reference that he was a royal personage whose court Kṣemīśvara adorned. But this would be inconsistent with the explicit reference and panegyric of Mahīpāla-deva in the Prologue of the *Caṇḍa-kauśika*. As the verse in question refers only to the Prayoga or production of the play, it is possible that Kārttikeya's appreciative patronage helped the production, and nothing more; but it is not clear in what relation he stood to Mahīpāla-deva.[1]

While admitting that the weight of opinion is in favour of identifying Kṣemīśvara's Mahīpāla with the Pratihāra Mahīpāla I of Kanauj, it is not possible, in view of these difficulties and in the absence of further decisive evidence, to make any positive assertion. Provisionally we can take Kṣemīśvara as a contemporary of the more well-known Rājaśekhara in the first half of the 10th century.

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1 Keith (*Sanskrit Drama*, Oxford 1924, p. 241) attempts to avoid the difficulty by ingeniously translating the phrase in question *kṣatra-prasūteḥ kārttikeyasya kīrtim* by the words 'the fame of that scion of heroism, that god of war', who bade the drama to be performed, apparently meaning Mahīpāla himself. That this is not correct is shewn by the repetition of the verse at the end also of the poet's *Naiṣadhānanda*, where the interpretation would be inapplicable, inasmuch as the Prologue there makes no mention of Mahīpāla-deva.

THE THEME AND SOURCES OF THE DRAMA

THE THEME AND PLOT

The *Caṇḍa-kauśika* deals, in five Acts, with the Purāṇa legend of the sage Viśvāmitra Kauśika and king Hariścandra of Ayodhyā, and derives its title from the fierceness of the irascible sage, which brings about the strange trial and suffering of the king.

As it will be necessary to refer to some details of the plot later on, we give here its outline as follows:

Act I. King Hariścandra appears with his companion, the Jester Baudhāyana. Because of some evil portents he has been directed by his family priest to observe all-night vigil. He is not only worn out and weary but also apprehensive that Queen Śaibyā might misconstrue his keeping away at night. With his companion he approaches Śaibyā, waiting disconsolate with her companion Cārumatī, and attempts to appease with loving words her unjust resentment. In the meantime an ascetic disciple of the priest comes with holy water, meant for peace and averting of evil, and conveys a message to Śaibyā to make special offerings to Brahmans and the family gods. Śaibyā now realises her mistake, becomes reconciled to her husband, and hastens to carry out the priest's message. As the king wonders how to dispel his loneliness, a diversion is created by the entrance of a forester who announces with great flourish the appearance of a wild boar fit for the king's chase. As the Act closes the king declares his intention, as against the advice of his companion, to go out for a hunt.

Act II. The Act opens with a description, from behind the scene, of the efforts of hunters to ensnare the wild boar. Then enters the allegorical figure of Vighna-rāj, King of Obstacle, who in the deceptive form of a boar has enticed the king into the forest and is now leading him to the hermitage of Viśvāmitra. The king enters in a chariot chasing the phantom boar, which vanishes in the vicinity of the hermitage. Suddenly he hears the cries of some women in distress. Rushing forward to rescue, he offends without knowing the terrible sage Viśvāmitra, who is merely performing a ritual to bring under

control the sciences, the Vidyās, appearing before him in the form of three harassed ladies, but gladly disappearing as soon as they see Hariścandra. Recognising the irascible sage, the king seeks forgiveness for the unwitting offence on the plea that he was merely performing the duty of a Kṣatriya. Trapped by his own words, he enunciates the duty as threefold, consisting of liberality to worthy Brahmans, protection of those who are overcome with fear and fight with those who are hostile. Viśvāmitra Kauśika thereupon asks the king to bestow on him gifts worthy of his penance and learning. Afraid of incurring his displeasure, the king gladly makes a gift of the entire world under his dominion; but since a gift is not complete without the final fee cr Dakṣiṇā, the sage further demands it. Having made a gift of everything he possessed, the king is in perplexity, but he finally decides, with the sage's permission, to earn it by going to Vārāṇasī which, being the city of Śiva, is considered above and beyond the rest of the world.

Act III. The scene, laid at Vārāṇasī, opens with the entrance of embodied Sin (Pāpa-puruṣa) who is apprehensive of Hariścandra's coming to the city, just as Bhṛṅgiriṭi, Śiva's follower, is glad that Śiva and Śivā are eagerly awaiting it. After this introductory scene (Praveśaka) the king is discovered lamenting over his misfortune. It is midday. In order to realise his irrevocable promise to the sage, he is about to enter the market-place for selling himself as a slave and paying off the Dakṣiṇā with the money obtained thereby The Kauśika comes on the scene, reminds him that the time-limit for payment has expired, and is about to pronounce a curse on him for non fulfilment of his promise. The king falls at his feet in abject distress and obtains permission to extend the time-limit till sunset. The action on the stage now shifts to the market-place. As Hariścandra offers himself for sale as a slave, Śaibyā, who had been following behind, rushes on the scene and offers herself for purchase to a willing buyer. A teacher and his disciple enter. As the teacher's wife is fully occupied with tending the holy fire and finds little time for domestic work, he wants a woman servant for the purpose and finds Śaibyā quite suitable. Discovering her husband near at hand and impressed by his noble appearance, the teacher, full of pity, ques-

tions him, and finds out that the money is wanted for redeeming promise to a Brahman. He gives the king half a lac of gold for the purchase of Śaibyā and leaves his disciple to take her away. After a pathetic scene of farewell, the harsh young disciple pushes the child Rohitāśva and hurries him and his mother Śaibyā away. The Kauśika, now appearing on the scene, is not satisfied with the payment of only half of his dues. At this point the Viśve-devas, from behind the scenes, condemn, while travelling in their aerial chariot, the heartlessness of the Kauśika in reducing Hariścandra to such a wretched plight. Thus provoked, the angry sage curses them to be born as men, and to be killed by Droṇa's son while still young; and they fall at once from their high estate. They were born as the five sons of Draupadī and died young. The king, in great fear, declares that he will sell himself as a slave even to a Caṇḍāla for the redemption of his pledge. As if hearing this, the allegorical figure of Dharma in the disguise of a Caṇḍāla enters and offers to buy for half a lac of gold. In spite of great aversion, the mortified king agrees, and repays his debt to the sage who, wondering and embarrassed, departs; while Hariścandra follows his new Caṇḍāla master to become a cemetery keeper.

Act IV. The scene is laid in a cremation ground at Vārāṇasī where Hariścandra is now a servant of the Caṇḍāla, who directs him to take the blankets from the dead bodies as his due. As he wanders about, he gives a long and harrowing description of the hedious horrors of the place. Dharma enters again in the guise of a Kāpālika to test further the king's fortitude and uprightness. He seeks Hariścandra's service for averting evil while he goes to discover, with the help of a Vetāla, some hidden treasure of minerals. As the king is engaged in this occupation, the Vidyās or Sciences appear and offer their services to him. He does not want any service for himself, but bids them wait upon the Kauśika, who had been baffled before, so that upon the attainment of the sage's object, the king would himself feel freed from all guilt. On the discovery of the treasure the Kāpālika returns and generously offers it to the king so that it would enable him to redeem himself and his wife from slavery. But Hariścandra declines, because his master is entitled to it and not himself as a slave. The Act closes as the dawn breaks.

Act V. The cremation ground continues to be the scene of action. One of the Caṇḍālas brings news that a grief-stricken woman has brought a dead child for cremation, and bids him demand from her the blanket of the dead. The woman is Śaibyā and the child Rohitāśva who has been bitten by a deadly snake while he was plucking flowers for the teacher's daily worship. Hariścandra does not at first know them; but when he listens to her lamentation that the boy was predicted by soothsayers for overlordship of the earth, and that mother and the child are brought to this plight by the implacable Kauśika, he recognises his own wife and son. He is overwhelmed with grief, but checks himself from self-destruction by the thought that as a slave he is entirely in the ownership of his master and has, therefore, no right even to kill himself. For fear of further upsetting the sorrowing Śaibyā he does not reveal himself. But when in distress she in her turn wants to immolate herself, he restrains her by reminding, by means of a verse recited from a distance, that as a slave she has no right to do so. As he comes nearer to collect his blanket, Śaibyā recognises him; and he explains that in his last straits he has sold himself to a Caṇḍāla keeper of the burning ground. As, in discharge of his unpleasant duty, he snatches away the blanket, a shower of flowers fall from the sky, and the gods praise the liberality, character, patience, forbearance, truthfulness and wisdom of Hariścandra. Śaibyā is pleased, but what does it avail with the dead child lying before them ? Dharma enters and assures them that virtue is not superfluous in this world. He revives Rohitāśva to the joy of the despairing parents. He puts Hariścandra in a divine aerial car and gives him divine vision by which he is enabled to see that Kauśika, having been pleased with the attendance and service of the Vidyās, has restored Hariścandra's kingdom to his ministers. He also realises that all this had been really a trial of his character; for the buyer of Śaibyā and his wife were no other than Śiva and Śivā themselves, while his own master the Caṇḍāla is Dharma himself. Rohitāśva is crowned king, and Dharma requests Hariścandra to ascend to heaven with his wife. As he refuses to do so without his faithful subjects, he is at last allowed to take them along with him. All ends happily, and the play is concluded with universal felicitation.

This, in brief, is the plot and theme of the Caṇḍa-kauśika. While the course of action is shaped by the dramatist's invention, the theme is related to earlier literary tradition, from which the details of the legend are drawn, and with which the author shows an intimate acquaintance. We now turn, therefore, to the literary sources of the Hariścandra legend.

SOURCES OF THE THEME

The Hariścandra Legend

In Vedic literature Hariścandra Vaidhasa Aikṣvāka (descendant of Vedhas and Ikṣvāku) is a mythical king whose rash vow to offer up his son Rohita to Varuṇa is the source of the interesting tale of Śunaḥśepa in the *Aitareya Brāhmaṇa* (vii. 14.2)[1] and the *Sāṅkhyāyana Śrauta-sūtra* (xv. 17). In this legend Hariścandra, however, does not appear as a truthful and upright king, as he does in the Epic and the Purāṇas; for out of affection for the son given to him by Varuṇa he keeps on breaking his promise to the god on some pretext or other. He is punished and afflicted with dropsy, but he recovers when Varuṇa accepts Śunaḥśepa as a substituted victim. It is also noteworthy that there is no question here of the hostility of Viśvāmitra; for Viśvāmitra is the Hotṛ and Vasiṣṭha is the Brahman priest at the sacrifice of Śunaḥśepa which, however, was not completed through the grace of the gods. Śunaḥśepa was actually bound to the stake, but on Viśvāmitra's advice he made his supplications to the gods; and the bonds fell off as he recited verse after verse from the *Ṛgveda*.

Viśvāmitra ultimately adopts Śunaḥśepa and gives him the name of Devarāta, much to the annoyance of some of Viśvāmitra's sons, who

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1 English translation will be found in Max Müller, *History of Ancient Sanskrit Literature*, Panini Office Reprint, pp. 215-18 (with the relevant text from *Sāṅkhb. Śr. Sūtra* in Appendix), and in A.B. Keith, *Rigveda-Brāhmaṇās*, Harvard Orient. Series, Cambridge Mass., 1920, pp. 299-309. The *Ṛgveda* contains merely the statement of Śunaḥśepa's deliverance by divine help, while the *Taittiriya Saṃhitā* simply says that he was seized by Varuṇa but saved himself from Varuṇa's bonds.

in consequence were cursed by their father. As we have no direct concern with this legend, of which variations are also found in the Purāṇas, we need not dwell upon it here.

In the Epics there is no trace of this legend; but in the *Mahābhārata*,[1] Hariścandra is mentioned as an ancient king, a Rājarṣi, who attained Indra's heaven by bringing the whole earth under his sway and performing the Rājasūya sacrifice. The Rājasūya is, of course, an important item in the *Aitareya* legend; but in the Epic, Hariścandra's Kratu is mentioned as exemplary, and Yudhiṣṭhira must perform the Rājasūya in the same manner. There is, however, an allusion to Hariścandra's truthfulness in a verse[2] which describes him as moving in heaven like the moon by his truthfulness. Of his connexion with Varuṇa, Vasiṣṭha or Viśvāmitra there is nothing.

It is not until we come to the Purāṇas that we find the Kauśika-Hariścandra legend developed in all its details. The older tale of Śunahśepa is found in modified forms;[3] but the story of Hariścandra's suffering at the hands of Kauśika-Viśvāmitra is narrated in detail only in the *Devī-bhāgavata*[4] and the *Mārkaṇḍeya-purāṇa*.[5]

The story in the *Devī-bhāgavata*, a fairly late production of the 11th-12th century,[6] is briefly as follows:

1 Sabhā (Poona BORI ed), 7. 11; 12. 48-70; Śānti (Bomb. Ed.), 24. 14; Anuśāsana (Bomb. Ed.), 65. 2.

2 Anuśāsana (Bomb. Ed.), 115. 71. The verse runs thus: *satyaṃ vadata nāsatyaṃ satyaṃ dharmaḥ sanātanaḥ| Hariścandraś carati vai divi satyena candravat||*.

3 e. g. *Brahma-purāṇa*, ed. Ānandāśrama, ch. 104; *Devi-bhāgavata* vii. 12-17.

Pargiter attempts to show (*JRAS*. 1913, p. 885f; 1917, p. 46f; *Ancient Indian Historical Tradition*, London, 1922, p. 10f) that the Vedic tradition is Brahmanical and fanciful, while the Epic tradition is of Kṣatriya origin and contains reliable historical material. But we are not concerned with this question here.

4 Ed. Benares 1928, vii. 18-27.

5 Ed. K. M. Banerjea, Bibl. Ind., 1862, Adhy. vii-viii.

6 Since Skandha IX of the *Devi-bh*. is taken from the *Prakrti-Khaṇḍa* of the present *Brahma-vaivarta*, a Bengal work of the 10th century (R. C. Hazra, *Purāṇic Records*, Dacca 1940, pp. 166-67), it cannot be dated earlier.

Once in Indra's heaven Vasiṣṭha praised Hariścandra for his munificence, uprightness and other qualities. This provoked Viśvāmitra, who remembered how Hariścandra had deceived Varuṇa. He took a vow to test the king's character. Once, while hunting, Hariścandra met a beautiful young woman weeping in the forest, and learnt from her that she was troubled by Viśvāmitra who sought her by his severe penance. Hariścandra approached Viśvāmitra and requested him to desist. The enraged sage kept quiet, but afterwards lured the king into an unknown and trackless forest by letting loose a terrible boar-shaped demon, who broke into the king's garden, but vanished when the king followed and attacked. When Hariścandra lost his way, Viśvāmitra appeared before him in the disguise of an old Brahman. The king requested him to show the way out and promised in return much wealth. Finding his opportunity, Viśvāmitra, on the pretext of marrying his son whom he created by his magic power, asked the king to rest and bathe, and be ready to give him his entire kingdom as a gift worthy of the occasion. Having given his word, the king agreed and returned to his capital Ayodhyā. Viśvāmitra followed him there, accepted the whole kingdom as a gift, and turned him out of it so that he might earn elsewhere the proper Dakṣiṇā without which no gift is complete. At the heartlessness of the sage, the king's loving subjects lamented upon his departure. With one month's time-limit, Hariścandra went to Vārāṇasī and at last paid up half the amount of the Dakṣiṇā by selling his wife Saibyā[1] and his son Rohita to an old Brahman who wanted to buy them for waiting upon his delicate wife, but who was no other than Viśvāmitra himself in disguise. After a pathetic scene of farewell, they departed after being pushed and whipped by the Brahman.

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1 She is generally mentioned by the epithets Bhāryā, Patnī, Rājñī etc.; but she is called Mādhavī in vii. 19. 51 and Śaibyā in vii. 26. 33. 53. The sale was made on her advice, as in *Mārkaṇḍeya*.

At the insistent demand, again, of the pitiless sage, Hariścandra resolved to make full payment of his debt by selling himself as a slave to Viśvāmitra himself, who in his turn sold the king to a Caṇḍāla, the cemetery keeper, Dharma having appeared before them in this disguise. The gods praised this brave act of Hariścandra and threw a shower of flowers on him from heaven. After a year Rohita, while playing near an ant-hill, was bitten to death by a snake sent by Viśvāmitra. But Śaibyā was not allowed by her cruel master to see her son until she had finished all her domestic work. When at midnight she went to her son's dead body, peeple took her to be a night-walking fiend that used to kill children (*bāla-ghātinī*) and handed her over to the Caṇḍāla. The Caṇḍāla ordered his slave Hariścandra to kill her. When, with great reluctance, Hariścandra got ready to carry out his master's wish, Śaibyā narrated the sad story of her son's death, and sought his permission to bring the dead body there for cremation. When the dead body was brought to the funeral ground, Hariścandra and Śaibyā recognised each other and decided to burn themselves along with their son. They prepared a funeral pyre and meditated on Devī Śatākṣī (i.e. Śākambharī) before entering it. At this moment the gods, led by Dharma and followed by Viśvāmitra, appeared with a shower of flowers from heaven and revived Rohita. Indra requested Hariścandra to come to heaven, but he refused to go without his faithful people. Thereupon he was allowed to ascend to heaven in perfect bliss with his queen and his people.

It will be seen from this brief résumé that the account of the *Devī-bhāgavata* could not have been the direct source of Kṣemīśvara; and the date of the Upa-purāṇa itself would preclude such a presumption. The discrepancies of this Purāṇa story occur in some important details which are apparently not known to Kṣemīśvara. Some of these are: (i) The very motive underlying Viśvāmitra's cruel treatment of Hariścandra, which springs from his ancient fued with Vasiṣṭha. (ii) The meeting of the king and the sage is not accidental but

deliberate, the weeping woman in the forest, apparently created by the sage's magic power, replacing the Vidyās. (iii) Throughout Viśvāmitra himself directs the course of action by various means; namely, sending of the boar-shaped demon; offer in the disguise of a benevolent Brahman to get the king out of the forest; the gift sought on the pretext of an imaginary son's marriage; himself purchasing Śaibyā and Rohita again in the disguise of an old Brahman, and his ill-treatment of them; accepting the king's offer to become his slave and making him over to the Caṇḍāla (Dharma); sending of the deadly snake for slaying Rohita; refusal of permission to Śaibyā to go to her dead son; his presence at the final dénouement, etc. (iv) The episode of Śaibyā being taken as a night-walking fiend and the Caṇḍāla's order to his slave Hariścandra to kill her. (v) The way in which the fallen king and queen finally meet and decide to immolate themselves; their meditation on Devī Śatākṣī, whose glorification is the general theme of the Upa-purāṇa itself. (vi) Appearance of Indra and the gods, along with Dharma and the pacified Viśvāmitra, at the end. These, among other, details of the Purāṇa legend are indeed not trivial, but they change the entire aspect of the story, which is obviously not known to Kṣemīśvara in this particular form.

The account given in the *Mārkaṇḍeya Purāṇa*,[1] which is a much older version of about the 3rd-4th century A.D.,[2] is more in agreement with the legend as it is known to Kṣemīśvara, although the

1 Ed. K. M. Banerjea, Bibl. Ind., Calcutta 1862, Adhy. vii-viii. (Eng. trs. by F. E. Pargiter as below; free Eng. trs. in verse of these chapters only by B. Hale Wortham in *JRAS*, 1881, pp. 355-79).

2 The *Mārkaṇḍeya*, which is one of the oldest and most important of the extant Purāṇas, probably belongs to the 3rd-4th century A.D. (See Pargiter, introd. to his Eng. trs., Bibl. Ind. Calcutta 1904, pp. xiv-xx; R. C. Hazra, *Purāṇic Records*, Dacca 1940, pp. 8-13). That it is known to the *Devi-bhā.* is clear enough from the latter's account of Caṇḍī's fight with the demons (v. 21-35), which is based upon Mārkaṇḍeya's better known narrative, and also from an unmistakable reference to it as the Saptaśati Stotra (ix. 50, 86). If the

dramatist makes certain alterations apparently to suit his dramatic purpose. The Purāṇa narrative[1] in outline is as follows:

Once upon a time, chasing a deer in the forest, king Hariścandra heard the cries of some women in distress. He did not know that the sage Viśvāmitra in his hermitage was attempting to master the sciences (Vidyās) of Śiva, which had never been perfected before. The terrible Vighna-rāj, opponent of every undertaking, took the opportunity of frustrating it by entering into the king who, thus possessed, approached Viśvāmitra and angrily reprimanded him. The sage became enraged, and the sciences disappeared in a moment. Now recognising him, the king fell prostrate in reverence, and excused himself by saying that he was merely discharging the duties of a king who must, according to the Dharma-śāstras, offer gifts to worthy Brahmans, afford protection to those who are in fear and wage war with enemies. On hearing this Viśvāmitra demanded, as his unpaid fees for the Rājasūya sacrifice, gift of the entire kingdom excepting the king's wife, son and body. The king gladly agreed. Taking possession, the sage turned him out of the kingdom with his wife and son, clothed only with the bark of trees. The sage, however, was not satisfied and demanded further fees. With one month's time-limit for payment the king departed,

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many important divergences are taken into account, it would seem that the *Devī-bh.* probably derived many details of the Kauśika-Hariścandra story from some other unknown source; but, at the same time, where the theme is common, the *Devī-bh.* directly appropriates many passages from the *Mārkaṇḍeya*: e.g. *Devī-bh.* vii. 20. 16-17=*Mārk.* vii. 4-5; 20. 18-20=6-8; 20. 24-25=12-13; 20. 27=15; 20. 28-32=16-20; 21. 6-8=40-42; 22. 4cd=50ab; 22. 5. 7=52. 51; 22. 8-9=53-54; 22. 11cd-12ab=55; 23. 3-5=80-82 etc.

1 In the Purāṇa legend Viśvāmitra appears to be completely estranged from Hariścandra, to whom he is friendly in the Vedic story of Śunaḥśepa and Rājasūya sacrifice. In the Purāṇa, Viśvāmitra is represented as not having received his fee for the Rājasūya sacrifice and not having, therefore, forgotten the slight. This is given as the motive of his implacable treatment of Hariścandra, and his severity is the dominant feature of the story. Kṣemīśvara omits this demand of unpaid fee, and replaces it by a different motive.

while the queen, unused to walking afoot, followed with her son. As his loving subjects mourned over his humiliation and departure, the king was filled with compassion; but the angry sage in impatience belaboured the queen with a wooden staff as the king was drawing her along. The five Viśve-devas, full of pity, censured the sage for his brutality. In anger Viśvāmitra curses them to be born as men, but exempts them from marriage; they were born as the five sons of Draupadī and died young.

The king, followed by his queen Śaibyā and young son Rohita, reached the divine city of Vārāṇasī, the choice (*parigraha*) of Śiva as a place not to be enjoyed by men. As one month's time-limit had expired, Viśvāmitra came and made his demand again, but at last permitted the king to defer payment till sunset. On the advice of Śaibyā and in desperation, the indigent and harassed Hariścandra sold his wife to an aged Brahman who wanted her as a help for his young wife. As the Brahman dragged the queen by the hair, her little boy wept. At her request the Brahman bought him also. Hariścandra delivered the money he received to Viśvāmitra who, however, considered it to be insufficient. On the king's supplication, the sage allowed him grace till the close of the day. In his last straits Hariścandra reluctantly sold himself as a slave to a vile Caṇḍāla[1] who, however, was no other than the god Dharma, and gave Viśvāmitra all the price. Hariścandra, as the Caṇḍāla's servant at a burning ground, became a gatherer of garments of dead bodies. Filthy, matted-haired, black in appearance and armed with a club, he passed a year in the most abject state. He saw a vision of his future transmigrations with a promise of ulti mate happiness. His son was now bitten by a snake, and the bewailing Śaibyā, now a slave woman, brought the corpse to the burning ground. The king hastened to gather

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1 The name of the Caṇḍāla is given as Pravira in both *Devī-bh.* and *Mārk.-p.*

the blanket of the dead. Both he and his wife were so changed in appearance that they did not know each other; but from her lament he at once recognised his beloved wife and his dead son. They wailed in deep suffering, and resolved to immolate themselves on their son's funeral pile; but the gods, led by Dharma, interposed. Dharma declared that Viśvāmitra was now pleased to proffer his friendship. Indra revived the king's son by a shower of nectar and called Hariścandra to heaven with his wife. But as the king pointed out that unpermitted by his master he could not do so, Dharma explained that he had himself personated the Caṇḍāla. But Hariścandra still refused to go without his faithful subjects. Indra agreed and brought ten million heavenly chariots to take his people. Viśvāmitra himself, along with the gods, enthroned Rohitāśva in the city of Ayodhyā. In perfect bliss Hariścandra with his queen and his people ascended to heaven; and all ends happily.

Kṣemīśvara, of course, introduces certain variations, to suit his dramatic purpose; but in the main outline he follows the narrative of the *Mārkaṇḍeya Purāṇa* more than that of the *Devī-bhāgavata*. Even passages from the *Mārkaṇḍeya* seem to be substantially paraphrased; and the verbal resemblance is sometimes striking. A few examples will suffice:

Mārk. P. vii. 18

dātavyaṃ rakṣitavyaṃ ca dharmajñena mahīkṣitā/
cāpam udyamya yoddhavyaṃ dharma-śāstrānusārataḥ//

Caṇḍa-k. ii. 26

dātavyaṃ rakṣitavyaṃ ca yoddhavyaṃ kṣatriyair api/
gītaḥ purāṇair munibhir eṣa dharmaḥ sanātanaḥ//.

Mārk. P. vii. 20

dātavyaṃ vipra-mukhyebhyo ye cānye kṛśa-vṛttayaḥ/
rakṣyā bhītāḥ sadā yuddhaṃ kartavyaṃ paripanthibhiḥ//

Caṇḍa-k. ii. 27

guṇavadbhyo dvijātibhyo deyaṃ rakṣyā bhayārditāḥ/
arātibhiś ca yoddhavyam iti me niścitā matiḥ//

Mārk. P. viii.4

sa gatvā vasudhā-pālo divyāṃ vārāṇasīṃ purīm/
naiṣā manuṣya-bhogyeti śūlapāṇeḥ parigrahaḥ//

Caṇḍa-k. ii. 30

bhagavataḥ śivasya parigraha-paramaṃ kṣetraṃ/
vārāṇasīti vasudhā-tala-bhoga-bhinnaṃ etc.

[*Devī-bh.* vii. 20. 16

praviśya vasudhā-pālo divyāṃ vārāṇasīṃ purīm/
naiṣā manuṣya-bhukteti śūlapāṇeḥ parigrahaḥ//

closely paraphrasing *Mārk. P.*]

Mārk. P. vii, 222

tiryaktve nāsti tad duḥkhaṃ nāsipatra-vane tathā/
vaitaraṇyāṃ kutas tādṛg yādṛśaṃ putra-viplave//

Caṇḍa-k. v. 14

andhaṃtamaḥ-krakaca-bhairava-pūya-vīci[1]
caṇḍāsipatravana-raurava-śālmalīṣu/
naiteṣu santi narakeṣv api yātanās tā
duḥkhena yās tanaya-viplavajena tulyāḥ//

[Paraphrased in *Devī-bh.* vii. 26. 65

trailokye nāsti tad duḥkhaṃ nāsipatra-vane' tha vā/
vaitaraṇyāṃ kutas tāvad yādṛśaṃ putra-viplave//].

But there are also discrepancies and omissions which may or may not have been intentional. Some of these are: (i) There is no trace in the *Mārkaṇḍeya* of the motif of the boar-hunt; but since Kṣemīśvara employs it independently of Viśvāmitra's deliberate trick, he could not have taken it from the *Devī-bhāgavata*, but probably from some source now unknown to us. (ii) Viśvāmitra's demand of the fee due to him for the Rājasūya sacrifice is omitted in the drama. (iii) The Vighna-rāj enters the king and leads him to Viśvāmitra's hermitage, but not in the form of a phantom boar as in the drama. (iv) Kṣemīśvara omits, perhaps as unworthy, the incident of the belabouring of the queen by the sage; and the censure of the Viśve-devas,

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1 *v. l.* vaitaraṇiṣu (or °ṣva) vīci-.

which occurs at this point in the Purāṇa, is transposed later to the scene of the slave market at Vārāṇasī in the drama. (v) Hariścandra himself, on the advice of Śaibyā, offers her for sale in the Purāṇa, but in the drama this is done by Śaibyā herself. (vi) Hariścandra's vision of future transmigration is omitted in the drama, probably as dramatically unsuitable. (vii) The most important invention of Kṣemīśvara is the episode of the second test of Hariścandra by the Kāpālika, who is Dharma himself in another disguise. (viii) The resolution of both the king and the queen to immolate themselves together is modified by Kṣemīśvara. (ix) In the drama Indra and the gods do not appear, nor is Viśvāmitra present at the end; Dharma alone comes, revives Rohita, crowns him king, and after explanations takes Hariścandra and Śaibyā to heaven.

These modifications or omissions are indeed not very serious, and could have been made by Kṣemīśvara himself to suit his dramatic purpose. Whether they are well judged or not is a different matter, but such transforming of a legend or epic narrative into a drama by introducing even more daring modifications is not unknown in the history of the Sanskrit drama. The dramatist's fidelity to his sources is not a *sine qua non*, and need not affect his freedom in borrowing. At the same time, since Kṣemīśvara does not depart much nor seriously from the *Mārkaṇḍeya* narrative, the presumption is not unlikely that the alterations or omissions, such as they are, are shaped by the dramatist's own inventions. If that were not so, we have to explain the discrepancies by presuming that Kṣemīśvara is drawing in addition upon some other legendary source which is now lost to us.

References to Other Legends

That Kṣemīśvara, like most Sanskrit poets, was well versed in ancient legendary lore is clear from certain allusions in the drama which go back to the Epic and the Purāṇic sources. Some of them may be conveniently discussed in this connexion. Although Vasiṣṭha does not appear, there are references to Viśvāmitra's bitter hostility to him. Traces of this ancient fued between Vasiṣṭha and Viśvāmitra, originating probably from their rivalry over the priesthood of king Sudās,

are found in the Vedic literature.[1] The tradition is continued in the Epics; but the motive is different and springs chiefly from the stealing of Vasiṣṭha's cow Nandinī or Śabalā and the slaying of Śakti and the rest of Vasiṣṭha's hundred sons through the contrivance of Viśvāmitra.[2] The Purāṇas further develop with great relish the story of this quarrel between the two mighty sages. Kṣemīśvara's only reference to it occurs in II. 24, where Viśvāmitra himself boasts, not only of having destroyed Vasiṣṭha's sons, but also of having attained Brahmanhood and of having elevated to heaven Triśaṅku, who had become a Caṇḍāla by the curse of Vasiṣṭha's sons. In the next verse (II. 25) Hariścandra refers to the sage's eating of dog's flesh during a great famine and to the terrible fight of Vasiṣṭha and Viśvāmitra in the form of gigantic birds. These points require some elucidation.

Like Vasiṣṭha, to whom the seventh Maṇḍala of the *Ṛgveda* is attributed, Viśvāmitra is already a great sage, to whom also the third Maṇḍala is assigned. Viśvāmitra calls himself the son of Kuśika and is designated by the family name of Kauśika. In later Vedic literature he is a mythical sage who acts as Hotṛ priest in the Śunaḥśepa sacrifice of king Hariścandra. There is, however, hardly any trace of Viśvāmitra's kingship or Kṣatriya origin in the *Ṛgveda*. But the *Aitareya Brāhmaṇa* refers to his lordship of the Jahnus, although in a similar passage in the *Sāṅkhyāyana Śrauta-Sūtra* this reference is omitted. The *Pañcaviṃśa Brāhmaṇa*, however, mentions Viśvāmitra as a king. Thus, the tradition of kingship seems to have been of

1 The whole question is discussed, with relevant references, in Macdonell and Keith, *Vedic Index*, vol. ii, London 1912, pp. 274-76. Pargiter, however, thinks (*JRAS*, 1913, p. 901 fn; 1917, p. 43 fn) that all this refers to a different Vasiṣṭha and Viśvāmitra of the same families.

2 The account is given differently in the *Mahābhārata*, BORI ed. 1. 164-66 (=Bomb. ed. 1. 174-76) and in the *Rāmāyaṇa*, Bomb. ed., 1. 52-56. For other references see E. W. Hopkins, *Epic Mythology*, Strassburg 1915, pp. 182-83 and Sorensen's *Index to the Names in the Mahābhārata*, London 1904 (under Vasiṣṭha and Viśvāmitra). In the *Mbh* the name of the cow is Nandinī; in the *Rām*. it is Śabalā. The *Mārk. Purāṇa* also states (ix. 5) that Viśvāmitra destroyed Vasiṣṭha's hundred sons. For other Purāṇa references (Vāyu, Brahmāṇḍa, Brahma, Harivaṃśa, Śiva and Liṅga). see Pargiter in *JRAS*, 1913, p. 886f, at p. 889

slow growth. In both the Epics, as well as in the Purāṇas, he is represented as the son of Kuśika's son Gādhi and a Kṣatriya king who had become a Brahman by severe penance. One of his motives for the attainment of Brahmanhood appears to have been his bitter rivalry with Vasiṣṭha.

The story of Viśvāmitra's elevation of Triśaṅku is narrated in some detail in the *Rāmāyaṇa* (i. 57-60),[1] which gives a fairly full account of some of Viśvāmitra's exploits. The Ikṣvāku king Triśaṅku of Ayodhyā, father of Hariścandra, approached his family priest Vasiṣṭha and then his sons with a request to elevate him in bodily form into heaven. Vasiṣṭha refused, and his sons cursed the king to become a Caṇḍāla. Viśvāmitra, to whom he next went, accepted priesthood from him, even though he was now a Caṇḍāla, and proceeded to perform on his behalf a great sacrifice. None of the invited gods nor Vasiṣṭha came to the ceremony. The enraged Viśvāmitra thereupon elevated Triśaṅku bodily towards heaven by the mighty power of penance; but the gods threw the king down, because he was cursed by his preceptor and as such had no place in heaven. Viśvāmitra then proceeded to create a new heaven and new gods for Triśaṅku; but at last pacified he agreed to place the king as a bright star in a constellation newly created by the sage for him.

The story of Viśvāmitra's eating of dog's flesh is narrated in the *Mahābhārata* (Bomb. ed. xii. 141). Once during a great famine caused by drought, the hungry sage stealthily entered the hut of a Caṇḍāla, stole a joint of dog's flesh and began to eat it in spite of the Caṇḍāla's protest. On seeing this Indra sent torrents of rain and put an end to the drought and famine. The story of the terrible fight of the two enraged sages in the forms of a gigantic heron and a śarali appears to have been known to Kṣemīśvara from the narrative of the *Mārkaṇḍeya Purāṇa* (Adhy. ix); but the allusion in the *Caṇḍa-kauśika* is anachronistic, because the incident occurred *after* Hariścandra had gone to heaven and could not have been, as it is, antici-

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1 Pargiter (*JRAS*, 1917, p. 901) does not believe the Rāmāyaṇa account to be reliable. He gives an interpretation of the Purāṇa version of the legend, which he considers to be more 'historical'.

pated and mentioned by him. Vasiṣṭha, enraged with Viśvāmitra for his brutality to Hariścandra, cursed him to become a Baka (heron), and Viśvāmitra in return cursed Vasiṣṭha to become an Āḍi (a kind of aquatic bird). Both the sages as gigantic birds had a terrible fight, and were at length pacified by Brahmā.

There is a reference also in the *Caṇḍa-kauśika* III.7 to the *Skanda-purāṇa* legend (Kāśī-khaṇḍa, Adhy. 31) of the beheading of Hiraṇya-garbha Prajāpati by Kālabhairava. Once Prajāpati boasted that he was the greatest of all gods, but Kratu (personified Sacrifice), on whom his godhood depended, disputed the claim. They went for judgment to the four Vedas who, however, decided that Śiva was the highest god. Thus angered Prajāpati began to revile Śiva, who appeared on the scene to chastise him. From Śiva's anger sprang Kālabhairava, whom Śiva directed to cut off Prajāpati's head and go to Vārāṇasī which was Śiva's own city. As Kālabhairava with his sharp finger-nails tore off Prajāpati's head, a maiden called Brahma-hatyā (Brahma-nicide) arose. Possessed by her Kālabhairava went about begging with Prajāpati's severed head as a bowl in hand, until he reached the holy city of Vārāṇasī, where Brahma-hatyā left him and the head fell from his hand.

Treatment of the Hariścandra legend in Other Sanskrit Plays.

Although the Kauśika-Hariścandra story is of Purāṇic origin, we have seen that it finds a place only in one major and another minor Purāṇa. In spite of its high moral appeal, it could not have been a wide-spread popular legend, nor did it supply much inspiration to the authors of Sanskrit plays and poems, who were ever ready to draw upon the ancient fund of popular myths and legends. No doubt, the legend lacks the romantic or erotic element, which is so dear to Sanskrit authors, and which is found, for instance, in the gay story of Udayana or the pathetic tale of Naiṣadha, but it could have been utilised for plays or poems of a serious purpose and appeal. As it is, Kṣemīśvara's *Caṇḍa-kauśika* appears to be the only drama which deals fully and adequately with the legend. There are indeed two other dramatic works which accept the theme, but the one gives a

strangely modified Jaina version of the story and the other employs its bare outline for the purpose of a lightly conceived dance-drama.

The Satya-hariścandra

The earlier of these two dramatic works is the *Satya-hariścandra*,[1] a regular drama in six Acts, composed by Rāmacandra,[2] whose date can be fixed at the first half of the 12th century by his proclaiming himself as a pupil of the famous Jaina Ācārya Hemacandra. The nucleus of the original story, which consists of Hariścandra's determination to fulfil a rash promise made to an ascetic in expiation of an accidental offence and his subsequent trial and suffering by being reduced to the utmost depth of human misery, is accepted as the background; while its moral purpose, namely, glorification of the virtue of truth by a severe test of the king's character, supplies the motive-force of the plot. But keeping within this outline, the Jaina author does not hesitate to make strange alterations in the old Purāṇa legend. As a matter of fact, he invents a new story in which neither Viśvāmitra nor Dharma figure at all, in which the queen is not Śaibyā but Sutārā, and in which entirely new characters, twenty-four in number, and new incidents are introduced for giving effect to its bizarre and rather complicated plot. Rāmacandra's story is

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1 Ed. B. R. Arte and S. V. Purāṇik, 2nd. Ed., NSP, Bombay 1909. Translated into Italian by Mario Vallauri, Florence 1913 (reviewed by Keith in *JRAS*, 1914, pp. 1104-5).

2 On Rāmacandra, the one-eyed pupil of Hemacandra, see *Bühler, Ueber das Leben des Jaina Monches Hemacandra*, Wien 1889, p. 44; intro. editions of Rāmacandra's *Nalavilāsa* and *Nāṭya-darpaṇa* (Gaekwad Orient. Series, Baroda 1926, 1929). An indefatigable polymath, he describes himself as the author of a hundred works (*prabandha-śata-kartṛ*). No less than eleven of his plays are cited in his dramaturgic work *Nāṭya-darpaṇa*. His other published dramas are: the *Nirbhaya-bhīma*, a one-Act Vyāyoga on the story of the slaying of the Baka-demon, ed. Haragovinda Das in Yaśovijaya Grantha-mālā No. 19, Benares 1911; *Kaumudī-mitrānanda* in seven Acts, ed. Muni Puṇyavijaya, in Jaina Ātmānanda Granthamālā, Bhavnagar 1917. The drama *Nala-vilāsa* mentioned above is also in seven Acts. For an account of these works see Keith, *Sanskrit Drama*, Oxford 1924, pp. 266, 258-59; S. N. Dasgupta and S. K. De, *History of Sanskrit Literature*, pp. 465, 475-76.

briefly as follows. During a hunt king Hariścandra unwittingly kills a pregnant deer belonging to a hermitage. The hermit (simply called Kulapati), at the instigation of his daughter, demands expiation of the sin by a gift of Hariścandra's entire kingdom. The king agrees, and rashly promises in addition to pay one lac of gold to the daughter. But since he had already made a gift of his kingdom with all its appurtenance, he could not find the additional amount of money. During the altercation with the hermit one of his hot-headed ministers, Vasubhūti, is cursed by the hermit to become a parrot. Hariścandra goes to Vārāṇasī with his wife Sutārā and son Rohitāśva, and earns the amount by selling his wife and son to a cruel Brahmin called Vajrahṛdaya and himself to a Niṣāda named Kāladaṇḍa. Cases of untimely death occur in the city. A magician, called in by king Candraśekhara of Vārāṇasī brings down by means of his charms a female demon who, in his opinion, is at the root of the mischief. At this moment a man enters the king's court with a parrot in hand. The parrot is no other than the transformed Vasubhūti, who at once recognises the female demon to be Hariścandra's wife Sutārā and loudly declares it to be so. But king Candraśekhara, disbelieving the parrot, orders the Niṣāda's servant Hariścandra, who is now employed at the cremation ground, to kill her. The parrot again declares that the Niṣāda's servant is king Hariścandra himself reduced to this plight, and proves the truth of his statements by means of a fire-ordeal arranged then and there. At last Sutārā is released and turned out. Then follows a fantastic scene at the funeral ground at Vārāṇasī, in which Hariścandra substitutes himself as a victim for Candraśekhara's young son Mahāsena, and assists a Vidyādharī in performing a magic rite by cutting off and offering, piece by piece, flesh from his own body[1]. The rite is strangely interrupted at the last moment when Hariścandra is about to cut off his own head as an offering. After a while Sutārā's son Rohitāśva is bitten by a snake and brought to the cremation ground. Hariścandra recognises his wife and son; but compelled by his duty as a Caṇḍāla, he proceeds to collect the covering garment from the

1 This is apparently a variation of the old Sibi legend!

dead body. Showers of flowers fall from heaven in appreciation of the king's noble character; and two followers of Indra, named Candracūḍa and Kundaprabha, appear. They explain that once Indra, who had gone to worship Nābhinandana Jina, was pleased with Hariścandra's offer of his own head as a test of his fortitude. Indra, therefore, praised the king at an assembly in heaven. Impatient of this praise, Candracūḍa and Kundaprabha devised by their magic power all the episodes of the hermit, the magician, the bizarre rite of the Vidyādharī and such other incidents, all of which were not real, but merely created for putting Hariścandra's virtue to a severe test.

It will be seen that the industrious Jaina author weaves out strange details, and works variations of an old Hindu legend deliberately with the didactic purpose of religious propaganda. This is in conformity with the well known practice of some pious Jaina authors. Rāmacandra even makes (Act II) Hariścandra a worshipper of Nābhinandana Jina! The work is interesting from this point of view; but its literary pretensions are not worth much.[1] It is a laboured composition of a learned pedant who was well versed in dramaturgic rules, himself having been author of a treatise on dramaturgy; but the work is hardly dramatic. Keith[2] is undoubtedly right in remarking that the play is "devoid of originality of conception or any marked beauty of diction."

The Hariścandra-nṛtya

The other semi-dramatic work is entitled *Hariścandra-nṛtya.*[3] It is an anonymous Nepali production[4] of the popular Yātrā type, a Tanzspiel as its editor describes it, the whole action being carried on disjointedly by means of songs interspersed with prose dialogues or monologues, as well as with Sanskrit verses. The Purāṇa legend of Hariścandra is followed only in its general outline, rather naively, and

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1 Whether Rāmacandra knew Kṣemiśvara's work is not clear.

2 *JRAS*, 1914, p. 1106.

3 Ed. August Conrady (Diss. Universität Leipzig), Leipzig 1891, pp. 1-45 (with a short introd. on linguistic peculiarities).

4 The MS, from which the work is edited, bears the Nepali era 771 (=1651 A. D.) as its date of copying by one Rāmabhadraśarman.

without much embellishment; but the queen's name here is Madanā-vatī and the prince is called Rohidāsa. The work has hardly and literary value, but is chiefly interesting as a linguistic document, giving specimens of what is regarded as old Nepali, which, however, appears strangely similar to Bengali, and is presumably a form of old Maithilī.

Oppert in his *Lists*[1] mentions a Nāṭaka entitled *Hariścandra-yaśaś-candrikā*, but he gives us no further information about it, and the work is not otherwise known.

1 G. Oppert, *Lists of Sanskrit Manuscripts in Private Libraries of Southern India*, vol. i, Madras 1880, No. 6704, p. 505.—A Kāvya called *Hariścandra-carita*, without the name of the author, is noticed in Rajendra Lal Mitra's *Notices of Sanskrit Manuscripts*, vol. v, Calcutta 1880, p. 215-16. The Maithili Paper MS described consists of 40 folios, but it breaks off at the end of the 5th canto without completing the work. It describes in these extant cantos king Hariścandra's greatness, his marriage with Śaśilekhā, birth of a son, meeting with Viśvāmitra, Nārada's visit and advice to him to perform a sacrifice.

LITERARY ESTIMATE

Whatever may have been the actual date of the *Caṇḍa-kauśika*, there cannot be much doubt that it was composed in the age of lesser achievement which began after the first flush of creative energy had subsided with Bhaṭṭa-Nārāyaṇa and Bhavabhūti.[1] It is not surprising, therefore, that the recognised historians of Sanskrit literature should dismiss it summarily as a decadent play with just a few words of faint praise. M. Winternitz[2], for instance, thinks that the daring scene of the burning ground, with its horror of Kātyāyanī's bloody cult, is reminiscent of a similar scene in *Mālatī-mādhava* (Act V); but Kṣemīśvara's poor power of pathos and heavy kāvya-style, with its love of long compounds (!), do not enable him to attain the excellence of Bhavabhūti. Sten Konow[3] gives a summary of the theme, but does not offer any critical remarks on the play. Schuyler[4] briefly expresses his opinion that though less known the drama is "admirable". A. B. Keith[5], however, is vehement in his condemnation of what is called "a stupid story" and thinks that "the plot is as poor as the execution of the piece". S.K. De[6] is moderate in his appraisement, but he is hardly more enthusiastic when he says: "There is some interest in the idea of trial of character by suffering, but the piling of disasters as an atonement of what appears to be an innocent offence prolongs the agony, and the divine intervention at the end is, as usual, too flat. The story itself, despite its pathos, lacks dramatic quality, and improves very little by the poor execution and mediocre poetry of Kṣemīśvara." It will be thus seen that the general opinion of the critics is, on the whole, not favourable; but since the work is not without its impor-

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1 See S. K. De, History of Kāvya Literature in S. N. Dasgupta and S. K. De's *History of Classical Sanskrit Literature*, vol. i, Calcutta University 1947, pp. 441f.

2 *Geschichte d. ind. Lit.*, iii, Leipzig 1920, pp. 249-50.

3 *Op. cit.*, p. 87.

4 *Bibliography of the Sanskrit Drama*, New York 1906, p. 12.

5 *Op. cit.*, p. 240.

6 *Op. cit.* p. 470.

tance as an outstanding specimen of later Sanskrit drama and therefore could not be ignored by its learned historians, its literary worth cannot be sweepingly summed up in any such brief or disparaging dictum. The defects of the work are patent, but there is also some real merit which has to be taken into account. Without a detailed consideration of both these, therefore, it would not be possible to appreciate its value and understand its position in the history of Sanskrit drama.

THE PLOT

Although Sanskrit dramaturgy lays down certain well-defined rules regarding plot-construction, to which most later dramatists conform, the question of the plot of a drama is much wider than that of mere carrying out of cut-and-dried formulas and devices. It would not be profitable, therefore, to consider the application of such more or less mechanical contrivances as can seldom fetter a really creative genius. But, apart from these, there are also some essential characteristics of Sanskrit drama which must be taken into account because of their bearing on the question of plot and characterisation. Of these characteristics, one of the most fundamental is that in the opinion of Sanskrit theorists the chief object of a drama is not so much the direct mirroring of life by the portrayal of action and character as the delineation of a particular sentiment (Rasa), to which end everything else should be subordinated. Although the drama is described in theory as an imitation or representation of situations (Avasthānukṛti), in actual practice the plot as well as characterisation, becomes a secondary element; its complications are avoided so that they may not divert the mind of the audience from the appreciation of the sentiment to other interests. A well known theme towards which the mind of the audience would of itself be inclined was normally preferred; the poet's skill is concerned chiefly with the development of its emotional possibilities. It is no wonder, therefore, that the Sanskrit dramatists, with just a few honourable exceptions[1], show little fertility in the construction of plot, invention of incident, contrivance of situation or the

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1 The exceptions, of course, include Śūdraka's *Mṛcchakaṭika*, Viśākhadatta's *Mudrā-rākṣasa* and Bhavabhūti's three plays.

creation of striking dramatic effect through these means. In addition to this peculiarity, there is also the long established tradition of a highly cultured literary drama, as well as the widespread influence and continual temptation of narrative and lyric matter, detrimental to action and characterisation. In considering the plot of a Sanskrit play, especially of a later period, these limitations should be borne in mind.

In the choice of theme, however, there was no limitation; and the gradual unfolding of the theme by a chain of incidents, which forms the plot of a play, was left to the discretion of the dramatist, who could accept, omit, or modify details of his sources, or even invent them to suit his dramatic purpose. The unlimited diversity of life was certainly open to the authors, but the traditional themes generally consisted of fictitious amourettes of court-life or the romantic legends so largely supplied by folktale, as well as by the Epics and the Purāṇas. Such themes naturally encouraged the traditional poetic predilection of Sanskrit drama and its more or less conscious inclination towards extravagances in sentiment and elegancies in expression, which was hardly conducive to terse and vivid dramatic presentation. But even where middle-class life forms the theme we find an excessive poetic or sentimental atmosphere. In course of time such common life was left to inferior talents; the heroic and the erotic drama alone survived with the thinnest surplus of other kinds.

In selecting an epic or narrative theme the task of a dramatist is not without its peculiar difficulties. What he receives from his source is usually a large number of actions and incidents which extend over a considerable period of time, and which have no intrinsic unity except in so far as they concern one or more persons. He can divide the narrative into well-arranged episodes, but that would be a panoramic procession, and not a real drama. There must be an attempt to make the incidents appear inevitable and growing out of the main dramatic purpose. A mere dramatic form of dialogue and division of scenes will not do; there must be a dramatic unity given to the series of incidents; a definite sequence must be established, but the sequence must be evolved by the motive force of a central dramatic conflict. In other words, there should not only be unity of plot,

but the plot should move irresistibly to a definite end. In attaining this object it will be necessary for the dramatists to add, omit, alter or invent a great deal, unless the theme itself is ready-made as dramatic. The main problem before him, therefore, is not the creation but the adequate motivation of an already accepted story.

In applying this test to Kṣemīśvara who deals with a narrative theme, we find that he is not unaware of his task as a dramatist. So far as we can fix upon the *Mārkaṇḍeya-Purāṇa* as his chief source, we find that he does not take great liberties with the original narrative; but accepting its general outline he does not hesitate to make such changes as would systematise the devious range of a mere narrative into a unified drama. His changes are not so extensive as those of Bhavabhūti or Bhaṭṭa Nārāyaṇa, but they are equally deliberate. They shew that he is not satisfied with a mere reproduction in dramatic form what is given by the Purāṇa as a narrative. He wants to establish, as far as possible, a necessary sequence of the various experiences through which his hero passes. To this end he selects incidents, omits a few, adds some and, where necessary, modifies them. His main purpose is to represent graphically by a series of well-ordered incidents and episodes the trial of character by suffering; and this becomes the motive force of the plot and characterisation of his play.

We have already given above a résumé of the theme and plot of the *Caṇḍa-kauśika*, as well as a summary of the *Mārkaṇḍeya-Purāṇa* narrative;[1] but references to some details will be necessary now to explain and justify what we have stated. The first Act introduces the king wearied after a lonely night-vigil and apprehensive of the misunderstanding and displeasure of the queen. Then follows an ardent love-scene of propitiation, interrupted for a while by the entrance of a hermit carrying holy water, sent by the king's spiritual preceptor, for averting portents which foreshadow impending calamities. This, of course, gives a hint of the tragic course of incidents which happen in the following Acts. The queen is now aware of her unjust resentment, and reconciliation becomes easy. The Act ends by the announcement of the appearance of a wild boar, and the

1 For the summaries see above.

king's resolve to go out on a hunting expedition. In this connexion it may be urged in criticism that the erotic scene is entirely out of place at a time when disasters are being foreboded by terrible portents and elaborate religious rites and night-vigils are being undertaken for averting them. There is a similar scene, censured even by Sanskrit theorists as frivolous and ineffective, in the *Veṇī-saṃhāra* between Duryodhana and his queen Bhānumatī at a time when the menace of war was hovering on the horizon and a storm symbolical of the coming turmoil was breaking. A little reflection will, however, show that the parallelism is misleading, and Kṣemīśvara's presentation is neither frivolous not out of place. This invented scene is made the occasion for the tender and deep affection of Hariścandra and Śaibyā to show itself; and it heightens by contrast the suffering which immediately follows,—somewhat after the manner, in different set of circumstances, of the great Citra-darśana scene of the *Uttara-carita*. It lends pathos to Śaibyā's later outburst in Act III: 'This your love is not yet in its last state' (*avacchimo de dāṇiṃ aaṃ paṇao*) as a fitting reminder of her husband's love for her. Kṣemīśvara's king and queen are not the conventional frail hero and fragile heroine who indulge in irrelevant amorousness, but are meant to be grown-up man and woman of much sterner staff. The description of love-making, therefore, is restrained enough, and not presented in the usually luxuriant style of Sanskrit poets.

The second Act begins with the incident of the boar-hunt, which is already heralded at the close of Act I ; and its justification is that it leads the king to Viśvāmitra's hermitage. We learn that the boar is only an illusory form of Vighna-rāj, the terrible opponent of all undertaking, who is introduced as an allegorical figure. It is not clear, however, why Vighna-rāj here, and Pāpa-puruṣa later in Act III, should take so much gratuitious interest in the career of the king; for there is no suggestion that his trial and suffering were deliberately planned beforehand for a particular purpose. In the details of the hermitage episode, however, Kṣemīśvara does not keep strictly to his original source. In the *Mārkaṇḍeya-Purāṇa* there is no boar-hunt, either real or imaginary, but the king in the course of an ordinary hunt pursues a deer in the forest; and possessed by Vighna-rāj, who enters into him,

he is brought to the vicinity of the hermitage. In the much later *Devībhāgavata*, however, which could not have been Kṣemīśvara's source, there is no Vighna-rāj, but a boar-shaped demon is sent by Viśvāmitra himself to lure the king into the forest. The boar-motif perhaps occurred in some traditional form of the legend and is linked up here with Vighna-rāj; but obviously Kṣemīśvara could not dramatically represent the boar-shaped Vighna-rāj entering into and possessing the king, and the slight change was necessary.

The episode of the Vidyās and Viśvāmitra closely follows the *Mārkaṇḍeya-Purāṇa* narrative. The only exception is that in the Purāṇa the angry sage demands the gift of Hariścandra's kingdom as due to him on account of unpaid fees at a former Rājasūya sacrifice[1]; this being unsuitable in the present context, is naturally omitted and replaced by the different motive of a Dakṣiṇā, which would make the king's willing gift of his kingdom complete. The Purāṇa describes at this point the lamentation of the subjects on the humiliation and departure of the royal family; this incident is omitted in the drama, only to be more effectively alluded to later in another context. The undignified belabouring of the queen by the sage is also rightly omitted in the drama. The censure of the Viśve-devas, which occurs here in the Purāṇa, is more dramatically removed in the play to the scene of the slave-market at Vārāṇasī. It will be seen, therefore, that most of Kṣemīśvara's departures from his source are necessitated by his dramatic purpose of attaining a unified plot.

The scene at Vārāṇasī, presented in the third Act, generally accepts the Purāṇa narrative, except in one or two details. The entrance of Pāpa-puruṣa, another allegorical figure, as well as that of Bhṛṅgiriṭi, a mythological being, is invented; but, as we have said above, they serve no useful dramatic purpose[2]. The dramatist does not accept

1 This would refer to the Śunaḥśepa sacrifice. But the sequence of incidents in the legend is uncertain. At the time of that sacrifice, according to the *Aitareya Br.* Rohitāśva is already grown up; but here he is a child. As he ascends the throne here and Hariścandra goes to heaven, when did the sacrifice occur?

2 It may be said that Bhṛṅgiriṭi is introduced to indicate that Śiva and Śivā are taking great interest in Hariścandra, but we are not told *why* they are taking so much interest.

the Purāṇa account that it is Śaibyā's advice which leads Hariścandra to the desperate act of selling his wife and son; more dramatically she herself rushes into the scene and takes the initiative. Kṣemīśvara rejects with considerable judgment the humiliating incident of the dragging of the queen by the hair by her purchaser, who in the drama is depicted as a kind and good Brahman. It should be remarked in this connexion that the episode of the slave-market is really a finely conceived and executed scene; and it would not be an exaggeration to say that there is hardly any parallel to it in the whole range of Sanskrit literature. It is almost entirely in terse and straight prose. There is no over-elaboration, the words are few and action rapid, which make the vivid picture truly and impressively pathetic.

The fourth Act, which brings us to the loathsome burning ground at Vārāṇasī and gives a vivid picture of the suffering and humiliation of the king, logically follows. The action is projected on a weird background, with gruesome corpses lying about and mauled by nocturnal beasts, with ghost and goblins squeaking, with horrible fiends drinking human blood and devouring human flesh with relish, and with mystic Kāpālikas wandering about with their skulls and skeletons. The influence of Bhavabhūti's *Mālatī-mādhava* (Act V) is suggested, but a comparison would show that the suggestion is hardly justifiable. It is possible that Kṣemīśvara knew Bhavabhūti's presentation of a similar scene; but his own theme suggested the situation, and his picture is not weakly imitative. The horror is uncouth, and there is much in the description of ghosts, fiends and goblins which is quaint and artificial; but making allowance for obvious conventionalities, we should admit that the dramatist tries his best to present a vivid and vigorous picture, and that the pathos is not unduly elaborate and tiresome. The metrical soliloquies of the king would appear lengthy, but they are employed not as mere emotional outbursts but chiefly for describing the horrors of the place. At the commencement of the next Act also we have a similar soliloquy in which the king bewails his lot; but it is perhaps not more lengthy than, for instance, the soliloquy of Rākṣasa on the failure of his high hopes, than some of the impassioned soliloquies of Hamlet. Very wisely Kṣemīśvara rejects the Purāṇa account of Hariścandra's vision

of future transmigration as dramatically unsuitable. There is some point, however, in the objection that since the king has been tried enough, a second trial of his magnanimity and truthfulness by the Kāpālika, who is no other than the same Dharma himself, is hardly necessary. Nor is this device convincing as an occasion for making the Vidyās reappear. All this is Kṣemīśvara's own invention, but it fails to impress us as dramatically inevitable or effective. The situation is already poignant, and nothing is gained by piling disaster upon disaster. Omitting the episode the dramatist could have shortened the fourth Act and made it a preliminary part of the fifth Act which continues the same scene.

The meeting, in the next Act, of the utterly humiliated and sorrowing king and queen, with the dead child before them on the cremation ground, and their mutual recognition under the most harrowing circumstances, is a delicately conceived scene, worked out with considerable skill and moderation. Written almost entirely in simple and vivid prose, it has no unnecessary elaboration, no sentimental prolixity characteristic of Sanskrit poets, no string of effusive verses, no lack of form and measure in the lamentations, no declamation to work up the pathos. As in the market-scene so also here, Kṣemīśvara does not favour that enlarged form of pathos, that muddle of the lachrymose and the rhetorical which is affected by Bhavabhūti and Rājaśekhara. Very properly the Purāṇa account of the suicide-pact of the king and the queen to immolate themselves together is modified, not only because it would be contrary to the injunction of the Śāstras, but also because it would be undignified for the royal characters themselves and incompatible with their acceptance of the conditions of slavery. The king's stern sense of duty even in the most trying circumstances is finely brought out here, even as it is in the Kāpālika-episode under a different situation.

The theme suggests a real tragedy but, as in the *Nāgānanda* so also here, we have a somewhat lame dénouement of divine intervention which brings immediate and complete reward of virtue. Neither in the logic of the situations, nor in the characters, there is any intrinsic indication of such a happy ending, although outwardly the very appearance of Righteousness as an allegorical figure perhaps

foreshadows it. It is also not, as it is in the *Mṛcchakaṭika* and *Uttara-carita*, logically developed by a skilful handling of the course of incidents. The didactic Purāṇa narrative, of course, inculcates reward of virtue in the long run. It was also in conformity with the established tradition of the Sanskrit drama, and Kṣemīśvara's audience believed in it. In spite of his dramatic sense, therefore, the dramatist felt no uneasiness in accepting the position that the ultimate result should be concord, and not discord. For this purpose the intervention of unseen forces in human affairs or the idea of incalculable destiny shaping human ends, to which many explicit references are made, could be accepted without incredulity or discomfort; and the marvellous and the supernatural, with their magic and miracle, could be introduced freely. The attitude would think nothing of a curse or divine act as an artificial device for controlling the action of a play or bringing about a solution of its complications. But it must be admitted that the dramatist thereby ignores the motives of human action, the inherent complexity or inconsistency of human character, as well as the inexorable logic of human circumstances. The certainty of pre-destined happiness in the end makes the pathos appear unreal, because we already know that however obstacles may hinder the course of life, they will finally fade away. The grievous affliction never comes home, and the poignancy of a tragic climax is smoothly warded off.

This drawback Kṣemīśvara's play shares with most other Sanskrit plays, as it was in accordance with the established theory and practice. But barring this common deficiency, it will be clear from our detailed review that Kṣemīśvara's play as a play is impressive in other respects. The plot is not clumsily contrived; the situations are not incongruous; the scenes are well conceived and not haphazardly put together; the incidents are well arranged and grow inevitably out of one another; the prose dialogue is not neglected in favour of the poetical stanza; the Acts are not too long, and the action comparatively rapid. All this will be obvious if we compare, for instance, his short, easy and well-knit drama with the huge, stilted and dramatically formless *Bāla-rāmāyaṇa* of Rājaśekhara, who is presumed to have been his contemporary. In sheer inventiveness Kṣemīśvara does not excel like his

predecessor Bhavabhūti, but what he invents is generally well judged. There can be hardly any doubt that, comparatively speaking, Kṣemīśvara gives us a unified play, and not a mere panoramic procession of disjointed narrative incidents[1].

Even admitting all this, there is one defect which takes away a great deal from the dramatic interest of his plot-construction. This is the absence of a real dramatic conflict as the central motive-force of the plot. The plot-analysis of Sanskrit theorists in elaborating five elements of the Action (Avasthās) and five junctures of the Plot (Saṃdhis) recognises obstacles to be overcome and, in a certain measure, the need of dramatic conflict. This is necessary not only to give a real unity to a string of incidents but also to lead to a well-developed climax. In the *Caṇḍa-kauśika* the series of incidents and episodes are, no doubt, well arranged to depict the main theme of trial of character by suffering; but in reality the attempt works out the effect of an implacable persecution of an upright king by an irascible sage for what appears to be unwitting offence. There is no real conflict, no clash of opposing wills, no serious motive for the persecution except a rash promise on the one hand and an equally absurd anger on the other. We are told almost at the end that Viśvāmitra did all this to test the king's character, but of this there is no indication anywhere else in the word or conduct of the sage, who drops out of the play at the end of Act III. After his disappearance, Dharma steps in and carries on the test, but here again no motive is assigned for his attitude. Although Śiva and Śivā are said to take interest in Hariścandra's misfortune, and to have themselves taken part in the guise of the benevolent Brahman-purchaser and his wife, there is no indication that the whole affair was deliberately planned by the high gods for a particular purpose. On the contrary, the Viśve-devas openly condemn what appears to be meaningless cruelty. The persecution of Hariścandra looks like gratuitous

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1 That Kṣemīśvara was alive to the actual production and staging is clear not only by his reference to Kārttikeya whom he thanks for directing the production, but also by his inserting profuse stage-directions at every step. Sometimes there are no words but the action is represented only by the gestures mentioned.

playfulness of inscrutable fate or destiny, to which references are frequently made. At the same time, it cannot be said that there is any dramatic conflict in the real sense here of a man at odds with fate; for we have nothing but righteous submissivenss on the part of the helpless king and an equally unrighteous aggressiveness on the part of the relentless sage. This lack of a real dramatic motive or conflict renders meaningless the piling up of disasters as an atonement of an innocent offence, and unnecessarily prolongs the agony; and the divine intervention at the end is also for this reason, if not for any other reason, a dramatically flat dénouement.

This criticism can be illustrated and justified not only by theory, but also by the practice of some of the great Sanskrit dramatists. We take, for instance, the plot of Bhavabhūti's *Mahāvīra-carita* where an epic narrative is turned into a drama by a centrally conceived dramatic motive or conflict. The series of epic incidents are unified by positing from the beginning a feud between Rāma and Rāvaṇa by the latter's discomfiture as a suitor at Sītā's Svayaṃvara and her betrothal to Rāma. Rāvaṇa's injured pride, desire for revenge and misdirected passion become the prime motive of the entire action of the drama. It is carried on throughout the play by the diplomacy of Mālyavat, Rāvaṇa's minister, which leads to the crafty instigation of Mantharā who is no other than Śūrpaṇakhā in disguise; to the winning over of Paraśurāma and Bālin against Rāma and their consequent defeat and death; to the abduction of Sītā; and to the ultimate use of open force, on the failure of diplomacy; and the slaying of Rāvaṇa, rescue of Sītā and triumph of Rāma. This may not be Rāmāyaṇa, but it is a drama. The epic incidents are greatly altered; but the daring changes are justified by the dramatist's necessity of a consistent and properly motivated plot, which is unified and developed on the basis of a running conflict between strategy and straightforwardness.

CHARACTERISATION

It is laid down by Sanskrit theorists that the characters in a drama, especially its hero and heroine, must essentially be true to one or other of certain types, although there is nothing to show that within this limitation they did not permit expression of individuality. In general

practice this injunction led to the creation of more or less conventional characters like the king, queen, lover, and jester; but it did not always mean that the ideal characters were all devoid of real humanity. Nevertheless, the sentimental and romantic bias of Sanskrit dramatic tradition preferred typical characters to individual figures. The dramatist became more inclined to the ideal and emotional possibilities of the theme and correspondingly indifferent to realities of characterisation.

In the epoch in which Kṣemīśvara flourished this appears to have been the established convention. The didactic Purāṇa narrative, on which he drew, also presented ideal and typical characters. It was difficult for him to ignore these tendencies. We have, therefore, to see how far he achieves success even within this limitation.

There cannot be much doubt that Kṣemīśvara takes great pains to make Hariścandra an ideal of heroic suffering. As a Dhīrodātta Nāyaka he is high-minded and generous even to a fault. His magnanimity, truthfulness and supreme sense of duty, even in most difficult circumstances, are vividly depicted. Given the setting of the time and place, the representation, even if too high, is normal and human. Hariścandra is indeed made a paragon of virtue, but he is also a victim of his own virtue. As in the case of Rākṣasa of Viśākhadatta's play, but in different circumstances, the pathos of Hariścandra's suffering lies not so much in an unequal fight as in the softer traits of his character. At the same time he is not a pallid and feeble hero of the conventional type. His submissiveness is due not to any weakness of character but is born of a high regard for uprightness and a rigid sense of duty. He flinches before the fury of the sage because he wants to be righteous, and he is restrained enough not to say anything derogatory. His shrinking from the loathsome slavery to the Caṇḍāla is quite natural; but when he accepts it without much waste of words, his dutiful and complete acceptance is truly heroic. His suffering is made more pathetic by his deep and tender love for Śaibyā, as well as for Rohitāśva; but he is not love-sick like the youthful Mādhava or extravagantly emotional like the elderly Rāma of Bhavabhūti. There is considerable restraint in Hariścandra's love-making in Act I; and the later scenes at the market-place and the burning ground reveal the

depth of his affection, as well as his fortitude and self-possession to a remarkable degree. There are bewailings, tears and faintings, but it cannot be said that they are overdone.

Śaibyā is a worthy consort of the king, and in the scenes mentioned above she is equally forbearing, dignified and heroic in the terrible strain of sorrow through which she passes through no fault of her own. The coy and loving girl of Act I is changed by strange circumstances into a courageous woman tossed on the stormy sea of suffering. She not only undertakes to relieve the king of half the burden of his debt by willingly selling herself into slavery, but she also reminds him firmly in his distress: 'My lord, why are you slackening in the task of the great sage by grieving over my wretched self?' The climax comes with the sudden death of her little son by snake-bite and the equally sudden discovery of the miserable plight of her husband. Human endurance is put to the utmost test; and the utter helplessness of the situation is brought out by her last desperate outburst: 'Righteousness is utterly in vain. Everything is crying in the wilderness. All knowledge is dancing in the dark.' Both these characters, Hariścandra and Śaibyā, shine, as they are intended to do, in the white glory of a high ideal; but there is nothing in them that is not natural and human.

Viśvāmitra, on the other hand, is the typical irascible sage, inordinately conscious of his own devastating power. Even if there is nothing striking in his character, he is not unconvincing in his own way. At the same time it must be admitted that he is neither impressive nor dramatically adequate. The only trait of his character which is made prominent is his perpetual bad temper and unforgiving disposition. He is crafty enough to trap Hariścandra into a rash promise; but while there is some meaning or motive behind the aggressive and implacable hatred of Shylock, there is hardly any behind the aggressive and implacable anger of Viśvāmitra, which is perhaps as mean. Nothing is suggested as an adequate explanation of the king's prolonged punishment, which is incommensurate with his unwitting offence, except this motiveless anger of the sage, or the still more motiveless cruelty of incalculable destiny. We are told at the end of the play that Viśvāmitra wanted to test the king's upright

character; but nothing is said as to why he wanted to do it. If Viśvāmitra is the villain of the piece, he is not a proper villain but a mere instrument of meaningless torture. His role in the play, therefore, is dramatically ineffective.

More dramatically conceived by way of contrast is the Viśvāmitra of the *Devī-bhāgavata* narrative,[1] even if he is not more engaging. There the motive underlying Viśvāmitra's heartless treatment springs from his ancient feud with Vasiṣṭha; and because of this original hostility Viśvāmitra himself acts as the cruel destiny of the king. Everything moves round this central pivot. It is Viśvāmitra's strategy which directs the whole course of action; and all the incidents are planned deliberately by him to punish the king. The meeting of the king and the sage is not accidental but contrived by the magic creation of a weeping woman, who replaces the Vidyās. The sending of the boar-shaped demon; the offer, in the disguise of a benevolent Brahman, to get the king out of the forest; the gift sought on the pretext of an imaginary son's marriage; himself purchasing Śaibyā and Rohita, again in the disguise of an old Brahman; accepting the king's offer to become his slave and making him over to a Caṇḍāla; sending of the deadly snake for slaying Rohita; refusal of permission to Śaibyā to go to her dead son; his presence at the final dénouement, —all the episodes and incidents, brought about by Viśvāmitra himself, are not detached but converge towards the same end. From the dramatic point of view this narrative would have supplied better material to our dramatist; but the *Devī-bhāgavata*, presumably a later compilation, was perhaps not known to him.

Among the minor characters, the Vidūṣaka is typical but not tedious. He may be colourless, but he is not a mere clumsy court-jester. Even the little Rohitāśva, who has a very small part to play, is not neglected but drawn vividly with just a few touches. The Caṇḍāla or Kāpālika may not be very impressive, but he is not a shadowy personage. But for his own declaration, he makes us forget for the time being that he is a divine figure in disguise. The divine does intrude itself in the drama, but perhaps not so prominently as to dull our sympathies.

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1 For a summary see above.

In this connexion it is necessary to mention that the *Caṇḍa-kauśika* is one of the few Sanskrit plays which not only invokes divine machinery but also makes use of allegorical (Dharma, the Vidyās, Vighnarāj and Pāpa-puruṣa) and mythological (Bhṛṅgiriṭi) figures as a subsidiary contrivance. The appearance of divine, semi-divine and human characters all together is not unusual in a Sanskrit play; but purely allegorical characters rarely occur. By the side of his concrete characters Kṣemīśvara places abstract personifications of virtue or vice, somewhat in the manner of the *Moha-parājaya* of the Jaina Yaśaḥpāla of Gujarat (13th century) or the *Caitanya-candrodaya* of the Vaiṣṇava Paramānanda Kavi-karṇapūra of Bengal (1572 A.D.); but of course his drama has no motive of religious propaganda for introducing allegorical characters. Nor is it in any sense a purely allegorical play of the type of Kṛṣṇamiśra's more well known *Prabodha-candrodaya* (11th century). This mixed type, however, is not an altogether novel feature; for we have an early example in one of Aśvaghoṣa's dramatic fragments, which appears to contain some personifications of abstract virtues along with concrete *dramatis personae*. The only remark that can be made in this respect is that although allegorising is employed as a mere device with a definite moral purpose, our dramatist does not overtax our credulity, and is not unsuccessful in shaping abstract ideas (especially the idea of Dharma) into living persons.

Making allowance for the ideas and ideals of the time, it should be said that Kṣemīśvara shows considerable power of sustained and consistent characterisation. This is no mean praise when we consider the general dramatic achievement of the epoch in which he flourished. Leaving aside the large number of inferior and imitative playwrights and taking only those who have enjoyed traditional reputation, we find that neither plot-construction nor characterisation, for which they cared little, was a strong point with them. In Rājaśekhara's chaotically monstrous Rāma-drama or sentimentally exuberant court-amourettes, the characterisation is slight and distinctly feeble; for Rājaśekhara was concerned more with stylistic exercise than with the writing of a real drama. The characters of Murāri's solitary play are well known and fixed types who appear as mouthpieces chiefly of elegant and sonorous verses. The same lack of dramatic sense and propriety, as well as

sentimental prolixity, is seen in Jayadeva's single play which is more or less a conscious imitation of Murāri's similar production. In this galaxy Kṣemīśvara's well-knit play stands out prominently for its dramatic sense and stylistic moderation.

The only criticism that can be levelled against Kṣemīśvara's characterisation is that there is no development of character in the proper sense of the term. From start to finish, for instance, Hariścandra is the same dignified, magnanimous and upright hero. There is hardly any revelation of other phases of his character; what we find is that the same character is placed in different situations and in relation to different persons. Śaibyā's character perhaps reveals unexpected traits; but neither in her, nor in Hariścandra, much less in Viśvāmitra, we find a fine shading of character or blending of conflicting motives which would have been dramatically more effective and interesting. Life is presented as an affair in which white is white and black is black, with no suspicion that black and white may often merge into a dubious grey. It has been truly remarked: "These sentimentally idealised writings hardly show any sense of the stress and contradiction from which both tragedy and comedy arise. The attitude is ethically clear and regular; there is no situation of moral complexity, as well as no appreciation of the inherent inconsistencies of human character."[1] But since this is a criticism which can be applied, with just a few notable exceptions, to most Sanskrit dramatic works, we need not stress it too much in the case of Kṣemīśvara.

STYLE AND DICTION

Since style and diction are the media through which the plot progresses and characters develop, it is necessary to take them into account in any literary estimate of a dramatic work. Without going into details it can be said at once that there is throughout in Kṣemīśvara's drama a noteworthy simplicity of style and diction which stands in vivid contrast to those generally found in the writings of the period.

One remarkable feature in this respect is that prose is not neglected in favour of verse, vigorous dialogue in favour of effusive lyrical stanzas. Kṣemīśvara's prose is unadorned and direct; and the

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1 S. N. Dasgupta and S. K. De, *History of Sanskrit literature*, p. 446.

dialogue is not unnecessarily elaborate but short and adequate for dramatic purpose. The Prakrit passages, which are written mostly in prose, are not loaded with abundant compound words (except in the speech of the forester in Act I), such as we find them very often in Bhavabhūti and Bhaṭṭa Nārāyaṇa, but are comparatively simple in construction and sense. The metrical stanzas, which are the high lights of a Sanskrit play, are also not too numerous, and do not unduly hamper or disorganise the action of the play. They are mostly not inappropriate comments, reflective, emotional or descriptive, on particular dramatic situations and therefore a necessary part of them. Barring narrative monostiches, we have among them erotic verses in the first two Acts, and stanzas of grief and lamentation, as well as of gruesome description, in the remaining Acts. Mercifully Kṣemīśvara is neither prolix in description and declamation, nor effusively sentimental, nor given to extravagance of grandiose expression as Bhaṭṭa Nārāyaṇa, Rājaśekhara and Murāri often are. In Kṣemīśvara's stanzas there is not much of far-fetched conceits and complexities of expression, hardly any straining after effect or unnecessary elaboration regardless of proportion or propriety, little stylistic display of skill and learning. Even the lamentations, in verse as well as in prose, do not lack, as we have said above, a sense of form and measure; and in this respect Kṣemīśvara's Hariścandra shows more moderation than Bhavabhūti's Mādhava or Rāma.

The rapidity of action and clarity of characterisation are, therefore, ensured, inasmuch as Kṣemīśvara does not, as Rājaśekhara and other dramatists do, mistake quantity for quality. The extraordinary prolixity of these dramatic writings, which probably began from the example of Bhavabhūti, will be clear if we take into account the inordinate length of some of them, reckoning it only by the number of metrical stanzas in each of them. Kṣemīśvara's *Caṇḍa-kauśika* has a total of 163 stanzas (barring repetition) in five Acts, with an average of about 33 stanzas in each Act. But Bhavabhūti's *Mālatī-mādhava* (in ten Acts) and *Uttara-carita* (in seven Acts) have respectively 238 and 257 stanzas, while Bhaṭṭa Nārāyaṇa's *Veṇī-saṃhāra* (in six Acts) contains 207 stanzas. This is moderate enough when we compare the numbers with 780 of Rājaśekhara's *Bāla-*

rāmāyaṇa (in ten Acts), 540 of Murāri's *Anargha-rāghava* (in seven Acts) and 392 of Jayadeva's *Prasanna-rāghava* (also in seven Acts). Some of the Acts of these later so-called dramas have the dimension almost of a small play. Thus, the ten Acts of the *Bāla-rāmāyaṇa* have an average of about seventy-eight stanzas, and one runs up to a hundred. It has been calculated that 200 stanzas of this enormous work are in the long Śārdūla-vikrīḍita metre and about 90 in the still longer Sragdharā. One of the Acts of the *Anargha-rāghava* contains well over 80 stanzas, while the largest and most actionless last Act is spread over more than 150 stanzas; and the last Act of the *Prasanna-rāghava* includes 94 stanzas. In the length of their boastful Prologues also these authors appear to vie with one another. Kṣemīśvara's modest Prologue contains only 7 stanzas; but Rājaśekhara (*Bāl.rām.*) has 20, Murāri 13 and Jayadeva 23. These extraordinary volleys of verse are, of course, meant not for any really dramatic purpose but for elaborate stylistic display in ornate composition. Kṣemīśvara wisely restrains himself; for he appears to be aware of the futility of a laboured and highly embellished poetic diction for the strain of pathos, rapid action and vivid characterisation which his drama wants to attain.

It is, therefore, not necessary to consider in detail Kṣemīśvara's employment of rhetorical devices which is hardly conspicuous. The various rhetorical figures are, no doubt, in Sanskrit theory, regarded as a vital part of all literary effort, and Sanskrit authors as a rule are alive to them; Kṣemīśvara's achievement in this direction is elegant but in no way obtrusive. Alliteration and sound-repetition, of which the extraordinary flexibility and richness of the Sanskrit language is so capable, are to be naturally found, very often with a pleasing effect; but there is no special fondness for them, nor for paronomasia or *double entente* involving stupid torturing of the language. The clever use of Śleṣa, however, in the words *bhoga* in II. 30a and *daivābhinā* in V. 5d is not ineffective as an artistic device. Of other rhetorical figures Upamā, Rūpaka and Utprekṣā are, of course, to be expected; there are also some pleasing instances of Vyatireka, Dīpaka, Nidarśanā and Arthāntara-nyāsa; but on the whole Kṣemīśvara does not appear specially inclined to any rhetorical display.

Similarly, Kṣemīśvara's metrical accomplishment is smooth and pleasing but in no way remarkable. Our metrical index would show that he employs altogether 19 different kinds of metres in a total number of 163 stanzas. Next to the largest use of Śloka, the number of which comes up to thirty-six, we have the Vasanta-tilaka employed in twenty-seven stanzas, Śārdūla-vikrīḍita in twenty-five, Śikhariṇī in twenty; but Sragdharā and Mandākrāntā are each found respectively in eight, Hariṇī in four and Pṛthvī in one stanza only. Of uneven or moric metres the Āryā and the Puṣpitāgrā occur seven and six times respectively, and Aupacchandasika once only. Of shorter syllabic metres, we have twelve instances of Indravajrā-Upendravajrā-Upajāti metres, three of Śālinī, two of Druta-vilambita and one of Mālinī. Except one unusual metre (Aparāntikā) in a Prakrit stanza[1], these are commonly employed and well known metres; and there is nothing in Kṣemīśvara's use of them which shows any distinctive metrical skill or rhythmic beauty.

It would seem, therefore, that Kṣemīśvara does not claim high rank as a mere stylist; and it is no wonder that he is as rarely quoted by rhetoricians and anthologists as Rājaśekhara and Murāri are quoted copiously. Although a fair number of MSS, chiefly in Devanāgarī, Nevārī, Maithilī and Grantha characters, is available, no commentary on this work is so far known. All this, however, need not prove that the play is devoid of really poetical or emotional content. Perhaps it lacked the poetry and sentiment which were normally preferred; but it certainly has its own easy and subdued elegance of poetry and sentiment. Some of Kṣemīśvara's verses undoubtedly show that he was not incapable of truly emotional or poetical outbursts; but in general he uses his images, similes and embellishments with considerable moderation. Perhaps he has paid the penalty of his moderation by being mediocre; but it cannot be said that among the authors of the period he does not possess the much more rare gifts of a dramatist to a remarkable degree. If he does not indulge profusely in elaborate poetical and descriptive passages, it is perhaps not for any want of power but because he had a greater sense of dramatic propriety.

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1 This occurs in IV. 11. See notes to this stanza in the text.

He breaks away from the prevailing tradition of the erotic and pseudo-heroic drama, but in choosing a lofty theme of self-sacrifice he has perhaps also paid the penalty of originality in an unoriginal epoch.

At the same time it must be admitted that there is one deficiency which could not be made up even by his dramatic sufficiency, and which had a serious bearing on the excellence of his composition. He has a gift of serviceable rhetoric and pleasant prosody, but his diction has hardly any distinction and his stanzas lack impressive melody. It is true that his style is not diffuse nor prolix, but his poetry is facile and his expression conventional. There is ease but no brilliance; grace and some polish, but no real gift of phrasing, no subtle beauty of word and rhythm. No doubt, he is not elaborately artificial like Rājaśekhara, nor has his fertile talent to produce an enormous mass of loosely strung verses. But compared with some of his predecessors, he had not the virtue even of their excesses. If he is not loosely sentimental like Bhavabhūti, he does not possess Bhavabhūti's palpitating vigour, nor even the declamatory energy and picturesqueness of Bhaṭṭa Nārāyaṇa. Kṣemīśvara's accomplishment is smooth and even; he is admirable, as Schuyler puts it, but not excellent. The *Caṇḍa-kauśika* is a markedly simple and well-knit work of its kind and period, and deals with a theme not utilised properly by any other Sanskrit dramatist; but it lacks the finer touch of imagination and expression which would have lifted it from its unfortunate mediocrity to the level of a great and powerful drama.

INFLUENCE OF OTHER SANSKRIT DRAMATISTS

We have already made many comparative references to the works of other dramatists; and from what we have said it would be clear that Kṣemīśvara shows considerable independence in not accepting the stereotyped theme, method and model of the prevailing erotic and pseudo-heroic drama. Of earlier authors we may find some echoes and reminiscences of particular passages or incidents, some of which have been mentioned in our notes to the English Translation; but these isolated instances are almost negligible and do not seriously diminish the originality of his conception and execution. Kṣemīśvara is nowhere slavishly imitative, as Rājaśekhara, Murāri and Jayadeva

often are; and the footmarks of earlier dramatists are not so clearly visible in his composition. Even if he does not attain a great height as a dramatist, he is not chaotically poetical but sensibly dramatic; and in this respect he redeems the decadent and imitative drama from the reproach of fatal elaboration and stereotyped affectation. More than most dramatists of the time he can withstand the traditional fascination of sonorous sound and sentimental sense, and can create living figures and not dressed-up marionettes. He does not reduce the prose and the dialogue to the minimum, nor does he allow the action to take care of itself in the leisurely progress of strings of stanzas. He offers not only the variation of a new theme, but the theme is also developed, as we have seen, with enough sense of dramatic unity and propriety.

The theme naturally suggests a comparison with that of Jīmūtavāhana's lofty sacrifice in Śrīharṣa's *Nāgānanda*; but there is nothing in Kṣemīśvara's treatment which would indicate any conscious or unconscious imitation of his predecessor's somewhat loosely constructed play of a mixed erotic and heroic motif. The device of divine intervention is common to both; but since it is furnished by Kṣemīśvara's own Purāṇic source the question of borrowing does not arise. Of Bhaṭṭa Nārāyaṇa and Bhavabhūti, in relation to Kṣemīśvara, we have spoken above; and there is nothing here to justify any direct influence. Kṣemīśvara avoids Bhaṭṭa Nārāyaṇa's rant and rhetoric, but he loses thereby his predecessor's declamatory forcefulness. In the same way, in avoiding Bhavabhūti's prolix sentimentality, he sustains a greater loss of the rugged directness of his predecessor's great and poignant poetry. With Kālidāsa or Śūdraka Kṣemīśvara should not enter into a comparison. He cannot claim the wit and wisdom, the poetry and pathos, the kindliness and humanity of Śūdraka; and the gift of beautiful phrasing and the grace and melody of Kālidāsa's full-orbed poetry are certainly beyond his reach. At the same time, if he cannot, like Śūdraka or Kālidāsa, condense a world of emotion in a few pregnant phrases of concentrated passion, Kṣemīśvara does not, like Bhavabhūti, Rājaśekhara and a host of other dramatists, dilute the strength of the poetic nucleus by diffusing it into graceful and sonorous periods. Although the themes were

different, the only earlier dramatist with whom Kṣemīśvara may, to a limited extent, be compared is Viśākhadatta, whose *Mudrā-rākṣasa* eschews the erotic motif more severely and entirely. Like Viśākhadatta, Kṣemīśvara does not make his work a convenient vehicle for the display of literary ingenuities, but aspires to a limpid and unaffected style and diction. In the mastery of dramatic technique, in the vigour and directness of action and characterisation, in the dramatic quality of prose dialogues and metrical stanzas, and in the subdued but superior elegance of his poetry, Viśākhadatta is certainly much surpassing; but Kṣemīśvara's effort in these directions, especially in respect of dramatic adequacy, is of the same type and not negligible even by comparison.

CONCLUSION

It will be seen from our review that, possessed of considerable ability, Kṣemīśvara both gains and loses by 'coming at a period when much of the best work in Sanskrit drama was already accomplished. He has a literary tradition, mode and diction prepared for him for easy employment, but he has not the genius to rise above them and strike out his own path. With inherited facility of execution he loses individuality and distinction. Here we have, not the older flame, but the last glow of the ashes. Nevertheless, with all his deficiencies, he could write a drama, and not produce a hybrid between a play and a poem. Even if he is not one of the great dramatists or poets of Sanskrit literature, it would be unjust to deny to him a fair measure of dramatic and poetic talent or consign his work to unmerited neglect. As an interesting specimen of the later drama, the *Caṇḍa-kauśika* for its dramatic, if not for its poetic, qualities, is in no way inferior, but in some respects superior, to the so-called dramatic writings of Rājaśekhara, Murāri, and Jayadeva, not to speak of a host of other imitative playwrights. It is for this reason that we have thought it fit to prepare a critical edition of this less known play, and place it in its proper literary and historical perspective. Some special pleading is necessary; but we have tried to approach the work from the objective standard of critical scholarship. We speak, therefore, not as mere apologists but as appraisers who are anxious that justice should be done

to Kṣemīśvara's much neglected work; for the author himself has requested us (V. 30);

> kavibhir upahitā nija-prabandhe
> guṇa-kaṇikāpy anugṛhyatāṃ guṇajñaiḥ.

"Let those who appreciate merit favour even the particle of merit which poets put into their own composition."

THE TEXT

आर्यक्षेमीश्वरविरचितं

चण्डकौशिकम्

प्रथमोऽङ्कः

देवस्त्रैगुण्यभेदात्सृजति वितनुते संहरत्येष लोका-
नस्यैव व्यापिनीभिस्तनुभिरपि जगद्व्याप्तमष्टाभिरेव ।
वन्द्यो नास्येति पश्यन्निव चरणगतः पातु पुष्पाञ्जलिर्वः
शंभोर्नृत्यावतारे वलयफणिफणाफूत्कृतैर्विप्रकीर्णः ॥१॥

अपि च

अरुणनयनं सभ्रूभङ्गं दरस्फुरिताधरं
सुतनु शशिनः क्लिष्टां कान्तिं करोतु तवाननम् ।
कृतमनुनयैः कोपोऽयं ते मनस्विनि वर्धता-
मिति गदितयाश्लिष्टो देव्या शिवाय शिवोऽस्तु वः ॥२॥

N1 begins: नमो नाट्येश्वराय ; N2 नमो लोकनाथाय ; M1 ॐनमः शिवाय ; D1, 4. 6 S1 Pt2 श्रीगणेशाय नमः ; D2 श्रीचण्डीपते नमः ; D3 श्रीकृष्णाय नमः ; D5 स्वस्ति श्रीवल्लवराजयतु (sic) ; D7. ओं नमो जगन्नाथाय । श्रीगणेशाय नमः ।

The passage from the beginning up to the end of त्राते in St. 4. l. 3 is lost in D6 on a missing folio; but there is an additional folio at the beginning (marked fol. 1) in which Sanskrit Chāyā of some portions of the text of Act I appear.

St. 1—*a*) D3. 4 S1. 3 Pt2 संहरत्येव.—*b*) D1 (before corr.) मन्त्राभिरेव.—*c*) D1. 7 निजचरणगतः. S2 नः (for वः).—*d*) D7 फुत्कृति-.

St. 2—*b*) M1 क्लिष्टं. N1 D1. 7 करोति.—*d*) D4 om. श्लिष्टो. M1 देव्याश्लिष्टो by transposition.

अपि च

आनन्दश्लथिताः समाधिषु मुखे गौर्या विलासोद्गमाः
संभ्रान्ताः क्षणमद्भुताः क्षणमथ स्मेरा निजे वैकृते ।
क्रूराः कुष्टशरासने मनसिजे दग्धे घृणाकूणिता-
5 स्तत्कान्तारुदितेऽश्रुपूरतरलाः शंभोर्दृशः पान्तु वः ॥३॥

(नान्द्यन्ते)

सूत्रधारः । अलमतिविस्तरेण । आदिष्टोऽस्मि लीलासमुद्धृताशेषकण्टकेन समरसागरान्तर्भ्रमद्भुजदण्डमन्दराकृष्टलक्ष्मीस्वयंवरप्रणयिनो श्रीमहीपालदेवेन । यस्येमां पुराविदः प्रशस्तिगाथा-
10 मुदाहरन्ति—

L 1 D3 om. अपि च.

St. 3—*a*) N1. 2 आनन्दग्लथिताः ; D3 ०ग्रथिताः. M1 D4. 5 S2. 3 Pt 2 विलासोल्लसाः.—*b*) M1 D4 Pt1 क्षणमुद्गताः. D5 (before corr.) स्मरमथ.—*c*) S3 क्रूराकृष्ट-. D3 घृणाघूर्णिताः.—*d*) D7-पूर्णतरलाः. S3-रुदिते च पूरतरलाः. Cited anonymously in *Sadukti-karṇāmṛta* (i. 14. 3). *v. l.* आनन्दस्तिमिताः.

L 6 D7 adds gloss on margin: द्वादशतूर्याणां निर्घोषो नान्दी । तस्या अन्ते सूत्रधारो वदति.

L 7 D4 -विस्तारेण. After आदिष्टोऽस्मि, D4. 5. 7 S2. 3 Pt 1, 2 ins. दुष्टामात्यबुद्धिवागुरालङ्घनसिंहरंहसा भ्रूभङ्गलीलासमुद्धृत-. D3 लीलासमुत्खाताशेषशत्रुमण्डलेन. D2 drops all words from शेषकण्टकेन up to यस्येमां (l. 9). S2 drops from केन (in कण्टकेन) up to सागरा.

L 8 N 1.2 om. -दण्ड-. N1. 2 M1 D3 om.-स्वयंवर-.

L 9 N1 D3. 7 S1 श्रीमता (for श्री-). M1 D3 transp. पुराविदः and प्रशस्तिगाथां.

L 10 N1.2 D1 वर्णयन्ति (for उदाहरन्ति). All words from हरन्ति to प्र (in प्रकृति in verse 4) lost in S2.

यः संश्रित्य प्रकृतिगहनामार्यचाणक्यनीतिं
जित्वा नन्दान्कुसुमनगरं चन्द्रगुप्तो जिगाय ।
कर्णाटत्वं ध्रुवमुपगतानद्य तानेव हन्तुं
दोर्दर्पाढ्यः स पुनरभवच्छ्रीमहीपालदेवः ॥४॥

(प्रविश्य) 5

पारिपार्श्वकः । अज्ज किं उण तेण राइणा समादिट्ठं ।

सूत्र । इदमादिष्टं यथा किल विजयकोष्ठनप्तुः कवेरार्यक्षेमीश्वरस्य कृतिरभिनवं चण्डकौशिकं नाम नाटकं नाटयितव्यम् । स किल कविर्नाट्यवेदविशारदान्विद्याकलाविदो लोकशास्त्रभासदः प्रत्येव- 10 मुक्तवान्—

St. 4—*a*) S1 संश्रुत्य.—*b*) N1. 2 M1 D3 हत्वा (for जित्वा).—*c*) M1 D7 कार्णाटत्वं ; Pt 2 कर्णातत्वं. The Ms D6 begins from व हन्तुं (see *v. l.* St. 1). All words from तानेव to दोर्द (in *d*) lost in S2.—*d*) S1 दोर्दंष्ट्राढ्यः ; S3 दोर्दण्डाढ्यः.

L 5 N1. 2 ins. ततः before प्रविश्य.

L 5-6 Pt2 om. प्रविश्य पारिपार्श्वकः.

L 6 N1.2 Pt1 पारिपार्श्विकः. N1. 2 किं पुण. M1 राएणा ; D3 राएसिणा ; D5. 6 रायिणा. N2 M1 D3 संदिट्ठं ; D4 समादिष्टं ; D7 समादिट्ठं ; S2 समादिट्ठं.

L 7 N1. 2 M1 D3 om. इदमादिष्टं. All words from यथा to ष्ठनप्तुः lost in S2. D1 विजयकोष्ठकवेर्नप्तुः ; M1 D3 विजयकोष्ठप्रणप्तुः ; D4. 5. 7 S3 Pt1. 2 विजयप्रकोष्ठ- (D4. 5. 7 प्रकोष्ट-) प्रणप्तुः ; S1 विजयप्रकोष्ठप्रपौत्रः. D1 S2 आर्यक्षेमेश्वरस्य ; D4 ०क्षेमीरस्य ; D7 S1. 3 ०क्षेमेन्द्रस्य.

L 8 D3 कृतिम् ; D4 कृतिभिः. M1 अभिनेतव्यं ; D1 त्वयाभिनेतव्यमिति (for नाटयितव्यं). D3 om. किल after स.

L 9 D5 om. कविः. D3 नाट्यकाव्यविशारदान्. All words from वि (in विद्या) to लोक lost in S2. N1 कवित्वविद्याकलाविदो ; D5 विद्याविदो (for विद्याकलाविदो). D3. 7 लोकान् (for लोकशास्त्रभासदः). D4. 5. 7 S1-3 Pt2 एकं (for एवं).

दृष्टं किमपि लोकेऽस्मिन्न निर्दोषं न निर्गुणम् ।
आवृणुध्वमतो दोषान्विवृणुध्वं गुणान्बुधाः ॥५॥

तत्पारिपार्श्वक किमिति नारम्भयसि कुशीलवैः सह संगीतम् ।

पारि। (साशङ्कमधोमुखं स्थित्वा)। सुणादु अज्जो। तदा गहोवराए
5 अस्स दिअवरस्स अज्जेण दक्खिणा पडिण्णादा सो दाणिं
तण्णिमित्तं परिकुविदो त्ति सअलो ज्जेव कुसीलवजणो
पज्जाउलो ।

सूत्र। (भयमभिनीय चिन्तां नाटयित्वा सहर्षम्)। मारिष चलमत्र
पर्याकुलतया। अयमहमिदानीम्

10 ददामि पालयन्सत्यं ब्राह्मणाय प्रतिश्रुतम् ।
हरिश्चन्द्र इवाद्यैव पुत्रदारात्मविक्रयात् ॥६॥

St. 5—*ab*) D3 (before corr.) [अ]स्मिन्निर्दोषं; D4 [अ]स्मिननिर्दोषं.—*b*) D1 नात्र (for न). D3 om. न.—*c*) N1 प्रावृणुध्वं.

L 3 N2 ततः (for तत्). The text reading पारिपार्श्वक in D1-6 Pt2 S2 om. कुशीलवैः सह. N1.2 om.; M1 संगीतकानि; D3. 4. 7 S1 संगीतकं (for संगीतं).

L 4 M1 om.; D2.4.6 Pt1 सशङ्कं; S2 सातङ्कं. N1.2 S2 अधोमुखः. D1 तदो (for तदा). S2 गहोपाराये; M1 गहोपराए.

L 5 N1. 2 D2 दक्खिणा; D4 S3 Pt2 दक्खिणा; D5 दक्खणा. N1. 2 D1 दाणि.

L 6 D3 om.; S1 अभिमित्त-(for तण्णिमित्तं). D2. 4 Pt1. 2 पडिकुविदो; S2 परिकुपिदे. D6 ति (for त्ति) D1.2.5 S1. 2 जेव्व. D2.4.6 S1 Pt1. 2 कुशीलव-. All words from ज्जेव to प (in पज्जाउलो) lost in S3.

L 8 D1 समयं (for भयं). M1 om. चिन्तां नाटयित्वा सहर्षं. D3 om. सहर्षं. D1 अलमति (for अलमत्र).

L 9 D4 पर्याकुलया. D4 om. अयं. D1 अयमिदानीमहं.

St 6—*d*) D5.6 पुत्रदारादिविक्रयात्. Some letters and words lost in S3.

(नेपथ्ये)

एदु एदु पिअवअस्सो ।

सूत्र । (नेपथ्याभिमुखमवलोक्य) । अये कथमसौ देवो हरिश्चन्द्रो महोत्पातसूचितानामापदां कुशलपरिणामाय प्रारब्धविविधविधिविस्तरेण पुरोधसा निभृतोपदिष्टनियमप्रजागरावसानदुर्मनाः प्रियवयस्यबौधायनोपदिश्यमानवर्त्मा शुद्धान्तमभिप्रस्थितः । य एष 5

निद्राविधेयारुणमन्थराक्षः
प्रजागरक्षाममुखाम्बुजश्रीः ।
सद्योवियोगव्यथितो दिनान्ते 10
भ्रष्टः स्वयूथादुषसीव नागः ॥७॥

तदेहि तत्रैव गच्छावः ।

(इति निष्क्रान्तौ)

प्रस्तावना ॥

L 2 D1 (before corr.) इदो इदो. D3 अज्जो (for पिअवअस्सो). N1. 2 एदु एदु पिअवअस्सो एदु.

L 3 N1. 2 D7 ins. अयं after कथं.

L 4 M1 -सूचितापदां. D4-परिणाम-. N1 om. विविध.

L 4-5 N2 आरब्धवीर्यविस्तरेण. D4-विविधविस्तारेण.

L 5 D4 -शिष्ट-(for-दिष्ट-). D7 *marg* ins. विषय before नियम. D3 om. ; D4 S1 Pt2-नियमो (for-नियम-). D2. 5. 6 S1 Pt1. 2-जागरा-(for -प्रजागरा-). S3 निभृतोपदिष्टनिशाजागरा-.

L 6 M1 प्रियवयस्येन. N1. 2 S3-बोधायनेनोपदिश्यमान- ; M1 बौधायनेनोपदिष्ट-. D4 -बोधायन- ; S2 -सोधायन-(for -बौधायन-). N1. 2 M1 D1. 3 -मार्गः (for-वर्त्मा).

L 7 D4. 6 S1-3 Pt2 ins. एव after प्रस्थितः. D2 om. य ; D3 om. य एष.

St.7—b)-जागर-lost in S2. N1.2 -म्लान-(for-क्षाम-).—*c)* D7 (pāṭhāntara)-वियोगव्यथितान्तरात्मा. S2-व्यथिते.—*d)* N1 M1 D3 स्वयूथादुग-मोव ; N2 स्वयूथादुगः (sub-metric).

(ततः प्रविशति प्रजागरखेदं नाटयन्राजा विदूषकश्च)

विदूषकः। भो वअस्स पजाअरमन्थरेहिं लोअणेहिं दरुम्मिण्णमुहो विअ कुम्मो उम्मेसणिमेसाइं करेन्तो वि मग्गं अणवेक्खन्तो अन्धमूसओ विअ इदो तदो परिब्भमसि।

5 राजा। वयस्य निद्रा हि नाम प्राणिनां प्रथममिदं शरीरधारणनिमित्तम्। कुतः

As there are considerable lacunae in S3, due to damage to the Ms, they are not noted hereafter; only variant readings are given here.

L 1 Pt2 जागरखेदं. S2-खेदाभिनयं.

L 2 M1 पिअवअस्स. N1. 2 M1 D3 उज्जाअर- ; D1. 6 Pt1 पजागर- ; D4 प्रजाअर-; D7 पज्जाअर-. S3 om. लोअणेहिं. M1 दरभिन्न-; D4 दरोग्गिण्ण- ; D7 दरुम्मिण्ण-. D5 विय.

L 3 D1 om. कुम्मो ; D7 कुमो. N2 उम्मेसणवेलाइं; D1 णिम्मेसाइं; S2 उम्मेसणिमेसादिं. D1. 4. 5. 7 S1 करन्तो विअ (D4. 5. 7 S1 वि); D6 करेतो वि ; S2 करंदो पि. D3 om. all words from वि to अणवेक्खन्तो. D7 मंदमअवेक्खंतो (for मग्गं अणवेक्खन्तो). N1 अवेक्खन्तो ; S1 अप्पेक्खन्तो ; S2 अणवेक्खंदो ; S3 अणवेक्खन्तो.

L 3-4 M1 करेन्तो + + अन्ध परि + + + इदो तदो.

L 4 D7 अंद-. N1 -मुणिसो ; N2 -मूससे ; D1 -मूसो ; D3 -मुणुस्सो ; D7 -मूसअ ; S2 -मूसीयो. N2 परिब्भमसि ; D1. 2. 4 S1 Pt1 परिब्भमसि ; D5 परिभ्रमसि ; D6 परिम्भमसि. D7 तदोपविब्भमसि.

L 5 D3 ins. विहस्य after राजा. N1. 2 M1 D1. 7 ins. बोधायन (M1 D1. 7 बौधायन) after वयस्य. D3 om. वयस्य and इदं. D4 देह-(for शरीर-).

L 6 D1. 3 यतः (for कुतः).

चित्तं प्रसादयति लाघवमादधाति
प्रत्यङ्गमुज्ज्वलयति प्रतिभाविशेषम् ।
दोषानुदस्यति करोति च धातुसाम्य-
मानन्दमर्पयति योगविशेषगम्यम् ॥८॥

तन्ममापीदानीं पश्य　　　　　　　　　　5

निद्रालसं भङ्गमुपैति गात्रं
खेदातिभारस्तिमितं मनश्च ।
मुहुर्मुहुर्वक्त्रमुपैति जृम्भां
बालातपालोकसहा न दृष्टिः ॥९॥

(विचिन्त्य सविस्मयम्) । कः पुनरद्य निशाप्रजागरमादिशतो भगवतः　10
कुलपतेरभिप्रायः । अथवा न विचारमर्हन्ति गुरुशासनानि ।

विदू । भो वअस्स अहं उण चिन्तअन्तो वासअसज्जाए देवीए खण्डणा-
णत्थादो अण्णं ण किं पि पेक्खामि ।

St. 8—*b*) S3 प्रतिभाविशेषः.—*d*) D4 om. the entire line. S2. 3 योगविशेषयोग्यं.

L 5　N1. 2 S1. 2 मामपीदानीं.

St 9—*a*) D3 निद्रावशं. S2 निद्रालसमाभङ्गं.—*d*) All words from लोक to दृष्टिः lost in S2.

L 10　N1. 2 कथं ; M1 किं (for कः). N1. 2 D1. 3 ins. मे after पुनरद्य. N1. 2 प्रजागरणं (for निशाप्रजागरं).

L 11　D2. 4. 6 S2. 3 Pt1. 2 ins. संवृत्तः after अभिप्रायः. D3 विचार-महानि. D1-वचनानि ; D3 -वचांसि (for-शासनानि). The word शासनानि lost in S2.

L 12　N2 om. उण ; D1 वुण ; D7 पुण. D4 चिन्तयतो ; S2 चिंतअंतो. D1 ins. विअ ; D3 ins. वि after चिन्तअन्तो. D6 S1. 3 Pt1 वासक- ; D2. 4 वासर- ; D5 वास-. D7-सज्जा. D2 देवीअ ; S1 देविए.

L 12-13　D3 om. खण्डणाणत्थादो ; S2 पंचणाणत्थादो ; S3 खंडणाणत्थादो.

L 13　S1 किं वि ; D3 किं पि ण ; S2 ण कं पि.

राजा । वयस्य, अलं परिहासेन ।

विदू । भो तव उण एसो परिहासो, मम उण अणाधवडुअस्स अणत्थो ज्जेव ।

राजा । (सोत्कण्ठमाशङ्कां नाटयित्वा)। वयस्य कथं पुनरवगच्छसि

5 किं प्रतिपत्स्यते देवीति ।

विदू । परिकुविदे त्ति तक्केमि ।

राजा । एवमेतत्कः सन्देहः। नाल्पमिदं कोपकारणं देव्याः। तथा हि

किं रुद्धः सचिवैरथ प्रणयिनां गोष्ठीरसेनाहृतः

किं वा कामपि वल्लभामभिसृतो धूर्तोऽद्य नायात्यसौ ।

10 इत्थं कोपकषायलोचनगलद्बाष्पाम्बुधौताननं

निःश्वस्य प्रियया शठे मयि तया किं किं न संभावितम् ॥१०॥

L 1 The line is lost in S2. N1. 2 D1. 3 ins. सविस्मयं as stage direction after राजा. N1. 2 om. वयस्य. M1 एष परिहासः. D1 *marg.* भो वयस्य.

L 2 N1. 2 M1 om. भो and उण (after तव). D5 ins. वअस्स after भो. S2 तुए (for तव). D7 om. उण. D2-6 S1-3 Pt1. 2 अणाह-(for अणाध-). D2-वडुअस्स ; D3 -भणस्स ; D4-6 -बटुअस्स (for -वडुअस्स). D3 ins. एसो before अणत्थो.

L 3 N2 य्येव ; D1-7 (except D4 as in text) S1. 2 Pt1. 2 जेव्व.

L 4 S2 आशां (for आशङ्कां). D3 किं (for कथं). The words from कथं to गच्छ lost in S2.

L 5 N1. 2 D1 S2 om. इति.

L 6 N1. 2 कुविदे ; D2 कुविद (omitting परि) ; D7 परिकुविद. Pt2 ति (for त्ति).

L 7 D4. 5. 7 S1 Pt2 ins. वयस्य before एवमेतत्. N1. 2 D1. 4 कोपस्य कारणं.

St. 10—*a*) किं रुद्धः lost in S2.—*b*) N1 D2.7 अनुसृतो ; N2 अपि सृतो.—*d*) N1. 2 M1 तदा ; D3 पुनः (for तया).

अपि च

लीलासंभृतमण्डनोत्सुकतया नीतः प्रदोषस्तया
मन्मार्गार्पितनेत्रया च गमितो यामस्तथैवापरः ।
नायातः शठ इत्युदश्रु विकलं व्याधूय भूषाविधिं
शय्योपान्तविवर्तनैरथ निशाशेषः कथं यापितः ॥११॥ 5

(चिन्तां नाटयित्वा)। अहह नूनमसौ नतभ्रूः

अभिपतति जने मदागमाशा-
विहितवृथोद्गमसंभ्रमा तदानीम् ।
कृतनिभृतपरस्परस्मितासु
स्थगितमुखीषु सखीषु नम्रमासीत् ॥१२॥ 10

विदू। (सहासम्)। भो वअस्स किं तुमं अदिक्कन्तमणुलोअन्तो अत्ताणअं आआसेसि। ता एहि तहिं जेव गदुअ देवीं पसादेम्ह ।

राजा। (सश्लाघम्)। सम्यगाह भवान् । तदेहि तत्रैव गच्छावः ।
(इति परिक्रामतः)। (सखेदं निःश्वस्य)। इदानीं अत्रा-

St. 11—*a*) S2 लीलामण्डनसंभ्रमोत्सुकतया-.—*b*) तन्मार्गार्पित-.—*c*) D4 इत्युदश्र-.—*d*) S2.3 -विवर्तितैः (for -विवर्तनैः).

L 6 N1. 2 D1. 7 Pt2 ins. सखेदं after नाटयित्वा.

St. 12—*b*) N2 D4-विहितव्यथोद्गम-. D5-विदित-(for-विहित-) and -संगमा (for -संभ्रमा). N1. 2 -संभ्रमास्तदानीं; S1 -संभ्रमात्तदानीम्.—*c*) N1. 2 -स्थितासु (for -स्मितासु). S2 ins तासु after -स्मितासु.—*d*) D4 विनम्रं; S2 नम्रता (for नम्रं).

L 11 D3 om. सहासं. N1.2 तुम्मं अदिक्कन्तं. M1 D2.5.6 Pt1 -मनुसोचअन्तो ; S1 -मनुसोचन्तो ; S3 अणुसोअन्तो. M1 D2-6 S1-3 Pt1. 2 अत्ताणं.

L 12 N1. 2 om. एहि. S2 अहं (for तहिं). D1 S1 जेव्व ; D2-4. 6. 7 Pt1 ज्जेव ; Pt2 ज्जेव्व. M1 देइं ; S1-3 देविं. Most Mss पसादेम्ह ; S2. 3 पसादेमि.

L 13 N2 om. एव.

L 14 Some Mss निश्वस्य.

वसरस्य खेदकारणं गमनम्। तथा हि

विच्छिन्नामनुबध्नती मम कथां मन्मार्गदत्तेक्षणा
मन्वाना सुमुखी चलत्यपि तृणे मामागतं सा मया।
नाश्लिष्टा यदलक्षितेन निभृतं पश्चादुपेत्यादरा-
5　द्यन्नास्या नवनीलनीरजनिभे रुद्धे कराभ्यां दृशौ ॥१३॥

विदू। (परिक्रम्य नेपथ्याभिमुखमवलोक्य सश्लाघम्)। भो वअस्स पेक्ख पेक्ख। एसा क्खु देवी उवणीदपसाहणोवअरणाए चालमदीए सह किं पि मन्तअन्ती उवविट्ठा चिट्ठदि।

राजा। (दृष्ट्वा सहर्षम्)। अये कथम्
10　तन्वङ्ग्या शरगौरयोः परिहृता पत्रावली गण्डयोः
कर्णान्तायतयोर्न वा मृगदृशा दत्तं दृशोरञ्जनम्।
व्यालोला कबरी निसर्गकुटिला बिम्बाधरो धूसर-
श्छिन्नं सैव तथापि कान्तिरनघा दृष्टेव या मण्डनम् ॥१४॥

L 1　N1. 2 M1 D1 ins. मे after भ्रष्टावसरस्य. D7 खेदकारणं मे देवीदर्शनं गमनं. D6 वागमनं. N1.2M1 om. गमनं.

St. 13—*b*) D7 पश्यन्ती (*marg.* as in text) (for मन्वाना).—*c*) N1. 2 यदशङ्कितेन.—*d*) D4 S1 Pt2 यत्तस्या.

L 6　N1.2 M1 D1.3.7 om. परिक्रम्य. N1.2 M1 D3 om. सश्लाघं.

L 7　N1. 2 M1 D3.4.6 S1 Pt2 क्खु. N1 ·प्पसाहणो-.

L 8　N1. 2 D1. 3 repeat किं पि. D2.5.6 उवइट्ठा ; D3. 7 उअविट्ठा. S2 drops ; S3 चिट्ठइ (for चिट्ठदि).

L 9　N1. 2 M1 D1. 3 सश्लाघं (for सहर्षं).

St. 14—*a*) N1 D1.4.6 तन्वङ्गयाः ; N2 भवत्या. D4 परिगौरयोः. N1. 2 न लिखिता (for परिहृता). N2 कण्ठयोः (for गण्डयोः).—*b*) N1. 2 मृगदृशो. N1 न्यस्तं ; D4 धूतं (for दत्तं). The word अञ्जनं lost in S2.—*c*) The words व्यालोला कबरी lost in S2. D3 -मधुरा (for -कुटिला). D7 नीरसः (for धूसरः).—*d*) M1 D3 अमला (for अनघा). S2 विहृष्टि (for दृष्टेव). D4 दृष्टी यथा मण्डने.

(ततः प्रविशति यथानिर्दिष्टा चिन्तां नाटयन्ती शैब्या चारुमती च)

चारु। भट्टिणि एदं पसाहणोवअरणं।

शैब्या। (सखेदं)। हञ्जे चारुमदि अवणेहि एदं। णिप्फलप्पसाहणो-
वअरणासत्तहिअआए किंतिअ दाणिं मए अप्पा परिभविदव्वो।

विदू। अहो से गरुओ अहिणिवेसो। 5

राजा। साधु देवि साधु। परिभवस्थानमेव ते प्रसाधनाभिनिवेशो
निसर्गमधुराणामङ्गानाम्। तथा हि

ताम्बूलरागोऽधरलोलुपो य-
द्यदञ्जनं लोचनचुम्बनोत्कम्।
हारश्च कण्ठग्रहलालसो य- 10
त्स्वार्थः स तेषां न तु भूषणं ते ॥१५॥

L 1 D3 om. यथानिर्दिष्टा; D5 तथानिर्दिष्टा. N1.2 M1 सैब्या (spelling throughout). All words from चिन्ता to शैब्या lost in S2.

L 2 D7 एणं (for एदं). N1 प्पसाहणं ; N2 पसाहणअं ; M1 पसधणोव-अरणं; D3 पसाहणोपअरणं.

L 3 M1 D2 सैब्या. D1.2.4-6 S1. 2 Pt1 चारुमदीए ; M1 S3 Pt2 चारुमदिए. N1. 2 अवणएहि ; D2 S1 Pt1 अवणेह. N1. 2 एदं ; D4 दाणिं (for एदं). D3 om.; D5 णिप्फलो (for णिप्फल-).

L 3-4 N1 Pt2 -प्पसाहणासत्त-; N2 -पसाहणासत्त-; M1 -पसाधणोवअरणा-.

L 4 D1. 4 किंतिअ; D3 किंति; D2. 5-7 S1 Pt1. 2 किंतिअं; S2 कत्तिअं. M1 दाणि. S1Pt1 om. मए. D3 परिहरिसिदव्वो ; D4 परिभाविदव्वो.

L 5 N2 om. से. D3. 4 S2 गुरुओ. M1 transp. से and गरुओ.

L 6 D3 साधु रे देवि साधु. N1. 2 om. second साधु. D1-3.6 S1 Pt1 परिभवस्थान (for °स्थानं). D2. 5.6 S1 Pt1.2 एव (for एव). N1. 2 तु (for ते). D6 om. all words from सा in साधु up to the end of विभ्र in विभ्रमं of I. 21b (P. 16. l. 3) on a missing folio.

St. 15—*a*) N1.2 M1 D1 -लोलुपोऽयं; D3 -लोलुपस्ते (for -लोलुपो यत). —*b*) N1.2 तदञ्जनं. All Mss except N1 चुम्बनोत्सुकं. The letters नोत्सुकं lost in S2.—*c*) D4 कण्ठाग्रह-. N1.2 D1 -लालसोऽयं ; M1 -लोलुपोऽयं (for -लालसो यद्).—*d*) N1.2 च (for स). D4 om. ते.

विदू। भो वअस्स उवसप्पम्ह ।

राजा। वयस्य, इतोऽन्तर्हितौ शृणुवस्तावदस्या विस्रम्भजल्पितानि।
(इति तथा स्थितौ)

शैब्या। (निःश्वस्य सास्रम्)। हञ्जे चारुमदि तधा समासासिअ
5 अज्जउत्तो मं विप्पलम्भगोअरं करेदि त्ति सव्वधा णमो णमो
अवीससणीआणं अत्तणो भाअधेआणं।

राजा। अयि मनस्विनि
जलधरपटलान्तरिते यदि भानौ खण्डनं गता नलिनी।
तस्या न विप्रलम्भो नोपालम्भोऽप्ययं भानोः ॥१६॥

10 चारु। भट्टिणि अलं सन्ताविदेण। बहुवल्लहा क्खु राआणो।

L 1 N1.2 D3-5 उप-(for उव-). Some Mss -सप्पह्म; S2 उपसव्व उपसव्व.

L 2 D3.4 om. वयस्य. D3 transp. इतोऽन्तर्हितौ and शृणुवः.

L 3 D3.4 S1 Pt1 तथावस्थितौ.

L 4 S2 सैब्या throughout. Some Mss निश्वस्य. D4 चारुमदिए. N1.2 D3 ins. तं before तधा. S2 om. ; M1 D4 तथा (for तधा). M1 समाससिअ; D3 समाखिअ (for समासासिअ).

L 5 D1 om. मं. S2 विप्पलम्भ-. N1.2 S2 करेदे त्ति. D5 सव्वथा. N2 does not repeat णमो ; S2 नमो नमो.

L 6 N1.2 अविससलीआणं (?) ; M1D3 अविस्ससणीआणं; D7 अविससणीआणं; S2 अपिस्ससुणीआरणं. D2 repeats अत्तणो भाअधेआणं. D4 भाअधेयाणं.

L 7 D3 ins. स्वगतं after राजा.

St. 16—*b*) M1 भानौ यत् (for यदि भानौ).

L 10 N1.2 रक्खिनि (for भट्टिणि). N1 M1 D3.7 सन्तप्पिदेण ; N2 सन्तप्पेण ; D1 सन्दावेण. All Mss (except D2.3 as in text) क्खु. S2 राइणो. M1 D3 ins. होन्ति ; D7 हुत्ति after राआणो.

विदू। (सरोषम्)। आः दासीए धीए, णं बहुकज्ज त्ति भणेहि। किं अलिओवालम्भगोअरं पिअवअस्सं करेसि।

राजा। वयस्य, अलमत्र क्रोधेन।

मानग्रन्थौ विधित्साभिः सखीभिरुपवृंहिते।
धन्याः प्रयान्ति कान्तानां मिथ्योपालम्भपात्रताम् ॥१७॥　　5

शैव्या। (रोदिति)।

चारु। भट्टिणि समस्सस समस्सस। णं अदिमेत्तमहाणुभावदाए तुए ज्जेव अदिभूमिं णीदो महाराओ। ता जइ मं पुच्छसि, तदो पलोअन्तो वि ण पलोइदव्वो, पिअं आलवन्तो वि चिरं उवालम्भेहिं खेदइदव्वो।　　10

L 1 Pt2 om.; M1 सक्रोधं (for सरोषं). N1.2 D5 om.; M1 आ (for आः). N1.2 धीदे; S2 सुदे. N1.2 ण (for णं). N1.2 बहुकज्जे त्ति; D4 बहुकज्ज ति. D1 ins. ण before भणेहि. D7 भणेसि; M1 ण भणेसि.

L 2 N2 अलिओवालम्भणोअं रणिअसेअस्स करोमि. D1 अलिउ-; M1 D3 S2 अलीओ-; D4 आलीओ- .

L 3 D3 ins. भो before वयस्य. S2 om. अत्र. M1 कोपेन (for क्रोधेन).

St. 17—*c*) N2 प्रजायन्ते कन्यानां (for प्रयान्ति कान्तानां).

L 7 N2 समास्सस twice; D7 समस्सा समस्सा. N1.2 D1.3.4.7 Pt2 अदिमेत्तं. N2 महानुभाअदाए. N1 D3.7 तए; N2 तं; M1 D4 om.; S2 तु (for तुए).

L 8 N2 य्येव; D2 जुव्व; D5.7 Pt2 जेव्व. D3 transp. अदिभूमिं and णीदो. D1 om.; D3 तदा (for ता). N1.2 जदि; D1 यइ. D5 om.; S2 इमं (for मं).

L 9 D3 पलोअअन्तो. D7 वि ण, after which it ins. Sanskrit paraphrasing: प्रलोकयन्नपि नालोकयतीव (sic) च. D4 पुलोविंतो वि ण पुलोइदव्वो.

L 9-10 N1.2 आलवन्तो किंचिरं उपालम्भेहिं; M1 D3 आलवन्तो वि ण आलोविदव्वो चिरं उवलम्भेहिं खेदाइदव्वो (M1 खेदइदव्वो).

शैब्या। किं ति दे वअणं ण करिस्सं, जइ दिट्ठे अज्जउत्ते एव्वस्स दुट्ठहिअअस्स पहविस्सं।

राजा। (सत्वरमुपसृत्य)। प्रिये

मयि यस्याः प्रभावस्ते हृदये मत्परायणे।
5 त्वमात्मनो विशालाक्षि कथं न प्रभविष्यसि ॥१८॥

विदू। सोत्थि भोदीए।

(उभे ससंभ्रममुत्तिष्ठतः)

शैब्या। (स्वगतम्)। कधं अज्जउत्तो। भोदु एव्वं दाव। (प्रकाशम्)। जअदु जअदु अज्जउत्तो।

10 चारु। (साशङ्कमात्मगतम्)। कधं महाराओ। हद्धी हद्धी सुदं

L 1 N1.2 M1 D7 किंत्ति; D1-3.5.6 Pt1 किं त्ति (for किं ति). D4 किं ते वअणेण. N1.2 करइस्सं. N1.2 जदि; D4 जयि. D7 दिट्ठे. S2 दिट्ठो अज्जउत्तो. N1.2 दुट्ठ; M1 उट्ठ-; D1 दट्ठ-; D4 Pt2 दुट्ठ- (for दुट्ठ-).

L 2 D2 पहिविस्सं.

L 3 D5 उत्सृत्य; S2 उपेत्य (for उपसृत्य). D3.4 om. प्रिये.

St. 18—*a*) N2 अये (for मयि).

L 6 N2 सोअन्थ (?); D7 स्वत्थि (for सोत्थि). N1 ins. दाव after सोत्थि. D5 भोदीये; S2 होदिए (for भोदीए).

L 7 D1-4 S1.3 Pt1.2 उपतिष्ठतः (for उत्तिष्ठतः).

L 8 D2.3.6 Pt1 कथं. S2 (throughout) अज्जउत्तो. N1.2 D1.7 S1 एव्वं; D3 एदं (for एव्वं).

L 9 N1 D2 जयदु जयदु; D3 जेदु जेदु; D7 जयदि जयदि; S2.3 जेदु (once only). D3 S2 महाराओ (for अज्जउत्तो).

L 10 Cārumatī's speech is entirely om. in S2. D4 ins. ससंभ्रमं before साशङ्कं. D2.3.6 Pt2 कथं. D4 हद्धि हद्धि; S1 Pt1.2 हद्दी हद्दी. D3 om. (hapl.) all words from चारु up to जअदु (p. 15. l. 2).

महारायण अं मए मन्तिदं। भोदु एवं दाव। (प्रकाशम्)। जअदु जअदु महाराओ। (आसनमुपनीय)। एदं आसणं, एत्थ उवविसदु महाराओ।

(इति सर्वे उपविशन्ति)

राजा। (चिरं निर्वर्ण्य)। प्रिये मन्वियमिदानीं ते

किमपाङ्गवलिततारा निवर्तते मयि वराङ्गि निपतन्ती।
प्रातः सरोजगर्भे भ्रमरीव पिपासिता दृष्टिः ॥१९॥

अपि च तन्वङ्गि

यद्यपि श्रियमाधत्ते भूषणानादरस्तव।
तथाप्यन्तर्गतं मन्युमयं कथयतीव मे ॥२०॥ 10

शैब्या। (सासूयमवलोक्य)। सुट्ठु सोहदि अज्जउत्तो इमेहिं णिद्दालसेहिं अङ्गेहिं उज्जाअरमन्थरेहिं लोअणेहिं अ। (इति कोपं नाटयति)

L 1 M1 transp. मए and मन्तिदं. D7 S1 Pt1 एव्वं (for एवं). D4 प्र only (for प्रकाशं). D2 om. all words from प्रकाशं to उपविशन्ति (l. 4).

L 2 D1 जेदु जेदु ; D7 जअदि जअदि. D3 om. एदं आसणं. N1.2 एइं (for एदं).

L 3 N1 M1 उपविसदु ; D4 उपविशदु.

L 4 N1.2 M1 D3.4 om. इति.

L 5 N1.2 नन्वयमिदानीं.

St. 19—*ab*) N1.2 बलिततरा विवर्तते. S2.3 चिराय (for वराङ्गि).—*c*) N2 सरोजखण्डे (for ॰गर्भे).

St. 20—*a*) D3 प्रियं (for श्रियं).—*b*) N1.2 भूषणामादरः.—*c*) The letters तथाप्य lost in S2. N1.2 सम्यक् (for मन्युं).

L 11 N1.2 D1 S3 आलोक्य ; D3 आलोकते (for अवलोक्य). N1.2 अज्ज (for सुट्ठु).

L 12 D3.4 Pt2 om. अङ्गेहिं. M1 उज्जागरण- ; D1 उज्जागर- ; D3 जाअरण- ; D4 पज्जाअर-(for उज्जाअर-). N1.2 -परिमन्थरेहिं. D2.4.5.7 S1.3 Pt1.2 ins. सोहा before लोअणेहिं. N1.2 M1 D3.4.7 Pt2 om. अ. N1.2 D5 कोपं (for कोपं).

राजा। (चिरं निर्वर्ण्य सानुनयम्)। प्रिये प्रसीद प्रसीद

परिलुठति ललाटे भङ्गुरा भ्रूलता किं
मदनजयपताकाविभ्रमं बिभ्रतीयम्।
स्फुरति च किमकाण्डे चण्डि बिम्बाधरोऽयं
5 मृदुपवनविधूतोभिन्नबन्धूकबन्धुः ॥२१॥

(अञ्जलिं बद्ध्वा)

चण्डि प्रसीद परिताम्यसि किं मुधैव
नाहं तथा ननु यथा परिशङ्कसे माम्।
दण्डं वराङ्गि मयि धारय यत्क्षमं ते
10 मन्निर्णये कुलपतिर्भगवान्प्रमाणम् ॥२२॥

(प्रविश्य)

प्रतीहारी। जअदु जअदु महाराओ। एसो कुलवदिसआसादो तावसो पउत्तो।

L 1 D4 om. प्रिये प्रसीद.

St. 21—*a*) D3 S2.3 transp. भङ्गुरा and भ्रूलता. Some letters damaged and lost in S2.—*b*) D6 resumes from मं विभ्रतीयं (see *v. l.* to line 6, p. 11)—*c*) N2 चण्ड (for चण्डि).—*d*) S3 मुखवचनविधूतोभिन्न-. N1.2 D3 मृदुपवनधूताप्रोभिन्न-(contrary to metre).

L 6 N2 om. अञ्जलिं बद्ध्वा.

St. 22—*a*) N2 चण्ड (for चण्डि). The letters चण्डि प्र lost in S2. D2 परिसुप्यसि ; D3 परिताप्यसि ; D4 S1.3 Pt1.2 परिकुप्यसि (for परिताम्यसि).—*b*) N2 नायं (for नाहं). D5 तथा (for यथा).—*c*) S3 नेदं वराङ्गि. S2.3 न क्षमं (for यत्क्षमं).—*d*) N1 D3 मद्गुणये ; N2 मां बलये ; D1 तन्निर्णये ; S3 सन्निर्णये.

L 11-12 D4 प्रविश्य प्रतिहारी. D2 om. all words from प्रविश्य up to हतविधेः (I. 23d).

L 12 N2 जयदु जयदु ; S3 जेदु जेदु. M1 ins. कख्खु ; D7 ins. हि after एसो. D1.3 कुलवइ. All Mss except N1 D1.3 तापसो.

L 13 N1.2 आअदो ; D3 समाआदो (for पउत्तो).

राजा । हेमप्रभे सादरमविलम्बं प्रवेशय ।

प्रती । जं महाराओ आणवेदि । (इति निष्क्रान्ता) ।

(ततः प्रविशति शान्त्युदकहस्तस्तापसः)

तापसः । (सविस्मयम्) । अहो नु खलु भोः

अपर्वण्येवेन्दोः किमयमुपरागः कथमयं　　5
दिशां दाहो घोरः किमिति वसुधेयं प्रचलिता ।
छिनत्त्युल्कादण्डः किमिति सवितुर्मण्डलमहो
महोत्पातोदर्कः क इव परिणामो हतविधेः ॥२३ ।

अथवा गुरुभिरनुचिन्त्यमानं सर्वमेवैतत्कुशलपरिणामम् ।

शान्तेः स्वस्त्ययनाद्दानाद्विप्राणां स्वस्तिवाचनात् ।　　10
दुःस्वप्नोत्पातशमनं सतां चैवानुकीर्तनात् ॥२४॥

अतएवास्मि कुलपतिना भगवता प्रारब्धस्वस्त्ययनकर्मणः शेषभूतं

L 1　N1.2 अतिप्रणतिं ; M1 D1-3 अविलम्बितं (for अविलम्बं).

L 2　N1.2 D3 देवो (for महाराओ). D3 S1 Pt1 आणावेदि. D6 ins. ति ; M1 S2.3 ins. त्ति after आणवेदि. N1.2 D6 S2.3 om. इति.

L 3　N1.2 M1 D2.3 शान्त्युदकभाजनहस्तस्तापसः; D4 शान्त्युदकहस्ततापसः.

L 4　D3 om. तापसः. D1 ins. प्रतिहारी च after तापसः. Pt2 om. सविस्मयं ; M1 places it after भोः.

St. 23—*a*) D3 कथमहो.—*c*) D3 भिनत्त्युल्का-. N2 -खण्डः (for -दण्डः). D5 om. (hapl) महो.—*d*) D7 महोत्पातोद्गमः. D1.4 इह (for इव).

L 9　M1 अविचिन्त्यमानं ; D1 अभिचिन्त्यमानं ; D3 अभिविचिन्त्य°; D5 विचिन्त्य°. N2 अनुचिन्त्यमानसर्वं. D5 सर्वकुशलपरि-. D4 एतत्कुशलपरिणामि. M1 तत् (for एतत्). N1.2 M1 D1 ins. कुतः ; D3 ins. यतः before the verse 24.

St. 24—*a*) N1 D7 शान्तिस्वस्त्ययात्.—*b*) D3 विप्राणां पुण्यवाचनात्.—*d*) S3 अनुकीर्तनम्.

L 12　M1 अस्मिन् ; D2.4.5.7 S1-3 Pt1.2 अहं (for अस्मि). N1.2 M1 D7 transp. कुलपतिना and भगवता. D1 om. कुलपतिना. N1.2 प्रारब्ध-विधिस्वस्त्ययन-. D4 -कर्मणा.

सर्वोत्पातशमनं शान्त्युदकमुपनेतुं राज्ञो हरिश्चन्द्रस्य शैब्यायाश्च सकाशं प्रहितः ।

(प्रविश्य)

प्रतीहारी । एदु एदु भवं (इत्युपसर्पति) ।

5 तापसः । (उपसृत्य) । राजन्स्वस्ति भवते ।

राजा । (ससंभ्रममुत्थाय) । भगवन्नभिवादये ।

शैब्या । भअवं पणमामि ।

तापसः । राजन्विजयी भव । भवति वीरप्रसूर्भूयाः ।

राजा । (ससंभ्रमम्) । आसनमासनम् ।

10 प्रती । (आसनमुपनयति) ।

राजा । इदमासनमत्रोपविशतु भवान् ।

(इति सर्वे उपविशन्ति)

राजा । हेमप्रभे द्वार्यवहिता भव ।

L 1 D4 S1 Pt1 -प्रशमनं (for -शमनं). N2 -शमनशान्त्युदकं. S1 Pt1 om. हरिश्चन्द्रस्य. D4 om. (hapl.) न्द्रस्य शैब्यायाश्च.

L 3 M1 om. प्रविश्य.

L 4 D4 इदो इदो (for एदु एदु). N1.2 एदु भवं एदु ; D5 does not repeat एदु ; S3 एदु भवं एदु भवं. M1 D1 भअवं (for भवं). M1 D4.5.7 Pt1.2 उपसर्पतः.

L 5 D4 S3 om. उपसृत्य. S3 om. राजन्.

L 7 N1 D4 णमामि ; S3 वन्दामि (for पणमामि).

L 8 D3 भूयाः (for भव). D3 om. भवति.

L 9 D3 सत्वरं (for ससंभ्रमं).

L 10 D3 जं देवो आणवेदि त्ति (निष्क्रम्य आसनमानीय) । एदं आसनं (for आसनमुपनयति).

L 11 D3 om. इदमासनं. D1 S3 भगवान् (for भवान्).

L 12 N1.2 M1 D1.3 om. इति.

प्रती। ॐ भट्टा आणवेदि। (इति निष्क्रान्ता)।

तापसः। राजन्प्रतिगृह्यतामिदं भगवतः कुलपतेराशीर्भिरुपबृंहित-प्रभावं निशामजागरान्ते सकलक्षत्रस्य भवतोऽभिषेचनाय स्वस्त्ययनशेषं भगवता प्रहितं शान्त्युदकम्।

राजा। (सहर्षमञ्जलिं बद्ध्वा)। महान्प्रसादः। 5

तापसः। मन्त्रैः पूतं क्षपितदुरितैः क्षत्रतेजोऽभिवृद्धैर
प्रारब्धस्य प्रशमनविधेरापदामुन्मुखीनाम्।
एतत्पुण्यं किमपि परमं ते क्रियाशेषमम्भो
भूयाद्भूत्यै वितरतु मुदं व्यापदो हन्तु सर्वाः ॥२५

(इत्यभिषिञ्चति)। 10

राजा। (स्पर्शमभिनीय)। अये

इदं तत्क्षत्रबीजस्य प्रसवाङ्कुरकारणम्।
यस्य प्रसादादादित्यैर्नृपैरुच्चैर्धृतं शिरः ॥२६

L 1 D2. 4-6 S1. 3 Pt1.2 भवं ; D7 महाराओ ; S2 देवो (for भट्टा). D2. 6 Pt2 अणवेदि ; D5 S1 Pt1 आएणवेदि. S3 त्ति (for इति).

L 2 M1 गृह्यतां ; D7 प्रगृह्यतां. D2 भवतः (for भगवतः).

L 3 N1.2 -प्रजागरणान्ते. N1 transp. सकलक्षत्रस्य and भवतः. D5 सकलस्य (for सकलक्षत्रस्य). N2 om. ; D1 भगवतो (for भवतो). D3 अभिषेकार्थं (for अभिषेचनाय).

L 3-4 N1.2 अभिषेचनीयस्वस्त्ययन-.

L 4 D3 om. स्वस्त्ययनशेषं. D7 ins. *marg.* कुलपतिना after भगवता. D2. 4. 6.7 S1.2 Pt1.2 अनुप्रेषितं ; D5 प्रेषितं ; S3 तु प्रेषितं (for प्रहितं). N1. 2 शान्त्युदकभाजनं.

L 5 N1.2 M1 D1 सुमहान्.

St. 25—*a*) M1 खपित- ; D2. 4-6 S1 Pt1.2 शमित- ; S3 प्रशमित- (for क्षपित-).—*c*) D7 नृपते (for परमं). D1 तत्क्रिया- (for ते क्रिया-).—*d*) D4 विरमतु. D3 मुदो. D2 हन्त.

L 10 S2 om. इत्यभिषिञ्चति.

L 11 N1.2 स्वस्त्ययनं ; D1 स्पर्शसुखं (for स्पर्शं). D3 om. स्पर्शमभिनीय.

St. 26—*a*) S2 ते (for तत्).—*b*) N1 D1. 7 प्रभावाङ्कुर-; N2 D3 प्रभवा॰ D2 om. -कारणं.—*c*) D1.3 प्रभावात् (for प्रसादात्). M1 मन्वाद्यैः ; D3 आद्यैः (submetric) (for आदित्यैः).—*d*) D4 वृतं (for धृतं). D2 ins. शिरं after धृतं.

तापसः । भवति शैब्ये त्वयापि भगवतः कुलपतेरादेशात्सविशेषमद्य
प्रवर्तयितव्यो गृहदेवतानां ब्राह्मणानां च पूजासंभारः ।

शैब्या । (अञ्जलिं बद्ध्वा) । जं भअवं आणवेदि ।

तापसः । राजन्स्वस्ति भवते । अहमपि प्रारब्धविविधविधिविस्तरं भगवन्तं
5 कुलपतिमेव संभावयामि । (इति निष्क्रान्तः) ।

शैब्या । (सवैलक्ष्यमपवार्य) । हञ्जे चारुमदीए भअवदा कुलवदिणा
समादिट्ठो अज्जउत्तस्स णिसापजाअरो । ता दुज्जणीकदम्हि

L 1 M1 ins. वशिष्ठस्य after भगवतः. N1.2 om. कुलपतेः. N1 समादेशात् (for आदेशात्). S2 विशेषं (for सविशेषं). N1.2 ins. सत्यः after अद्य.

L 2 D3 प्रवर्त्यतां ; D4 प्रवर्तितव्यः. The letters गृहदे lost in S2. M1 पूजासत्कार इति.

L 3 D3 om. अञ्जलिं बद्ध्वा. N1.2 कृत्वा (for बद्ध्वा). D2. 4-6 S1.2 Pt1.2 भवं (for भअवं). D2.6 S1 Pt1 आणवेदि ; D5 अणावेदि ; D4 अणवेदि त्ति.

L 4 D5 om. स्वस्ति. M1 ते (for भवते). N1.2 M1 D3 ins. तद ; D7 ततो before अहं. N1.2 M1 D1.3 om. -विविध-. D4.5 प्रारब्धविविधविस्तारं. The letters विधिवि lost in S2.

L 5 D4 om. एव.

L 6 N1.2 वैलक्ष्यं ; D4 सवैक्लब्यं (for सवैलक्ष्यं). S3 om. ; D1 जनान्तिकं (for अपवार्य). N1.2 D3 चारुमदि ; M1 D1.4 S3 Pt2 चारुमदिए ; D1.3 कुलवइणा.

L 7 N2 S1 Pt1 समादिट्ठो ; M1 आदिट्ठो ; D3 आदिट्ठो. D3 transp. अज्जउत्तस्स and णिसापजाअरो. N1.2 ins. अयं after अज्जउत्तस्स. N1.2 णिसाअजाअरो ; M1 ०प्पजागरो ; D7 (corrupt) णिणिसमसजागरो. D2.5.6 S1.2 Pt1.2 दुज्जणीकिदम्हि.

इमिणा दुप्पवअएण दुट्ठहिअएण। भोदु एवं दाव। (प्रकाश-
मञ्जलिं बद्धा)। पसीददु अज्जउत्तो।

राजा। (सानुरागम्)।

प्राह्यः प्रिये यदि मयानुनयस्तवार्यं
मिथ्यापराधकलुषीकृतचेतसापि।   5
आरोपयामि तव हारलतां स्वकण्ठे
पत्त्रावलिं विरचयामि कपोलदेशे ॥२७॥

शैब्या। (लज्जां नाटयति)।

राजा। (नाट्येन तथा कुर्वन्)। प्रिये

तव सपुलकः स्वेदो गण्डे करे मम वेपथु-   10
स्तदुभयविधिव्यप्रारम्भो मुधैव मम श्रमः।
अपि विनिहितः कण्ठे हारः स्तनाग्रतरङ्गितो
मम करपरिष्वङ्गप्राप्तं न मुञ्चति वेपथुम् ॥२८॥

L 1 D3 एदिणा (for इमिणा). N2 दुवअएण. M1 उड्ढ-; D4 S1 Pt1 दुड्ढ-; D2 दड-; D3 दट्ट-. D1 दुट्ठवअणेण; D7 दुप्पसएणहिअएण (for दुप्पवअएण दुट्ठहिअएण). D2.4 S1.2 Pt1 एव्वं; D3 एदं. D7 S2 om. प्रकाशं.

L 1-2 D5 om.; D2.4.6 S1 Pt1.2 transp. प्रकाशं and मञ्जलिं बद्धा.

L 2 N1.2 D1 S3 repeat पसीददु. D6 पसीअदु; M1 पसीदउ.

L 3 D1 सानुनयं.

St. 27—*a*) N2 तवायं.—*c*) M1 हृदि (for तव). N1 D3 इदानीं; N2 M1 तदानीं; D4 S1 Pt1.2 सुकण्ठे; S2.3 च कण्ठे (for स्वकण्ठे).—*d*) N1.2 D1.3.4.7 S2 Pt2 पत्त्रावलीं. N1.2 D1.3 च रचयामि (D1 विरचयामि) कपोलयोस्ते.

L 9 D3 करोति (for कुर्वन्).

St. 28—*a*) D2.4-6 S1-3 Pt1.2 सपुलकस्वेदो गण्डः. D1 समवेपथुः.—*b*) S3 तदुभयमपि व्यर्थारम्भो वृथैव मम. D1.2.4-7 S1.2 Pt1.2 -विधिर्व्यर्थारम्भो (D4 -विधे-; S2 -व्यक्ता-). D2.4-6 S1 Pt1.2 वृथैव (for मुधैव).—*c*) D2 विनिहतः; D4 निहतः (for विनिहितः). D7 -तरङ्गिते.—*d*) D3 करपरिरम्भ-; D7 करपरिम्भणात्. N1.2 -प्राप्तो वेपथुः. D7 प्राप्ते (for प्राप्तं).

शैब्या। अज्जउत्त भअवदा कुलवदिणा जधा आणत्तं तधा अणुचिट्ठिदुं गमिस्सं।

राजा। देवि, एवं क्रियताम्। (इत्युभे निष्क्रान्ते)।

राजा। वयस्य कथं पुनरिदानीं सोत्कण्ठमात्मानं विनोदयामि।

5 विदू। भो वअस्स तुमं देवीसंबद्धाए कधाए कीस ण अत्ताणअं विणोदेसि। अहं पि भोअणकधाए अत्ताणअं विणोदइस्सं।

(प्रविश्य)

वनेचरः। जअदु जअदु भट्टा। एसो क्खु विअड-घोणग्ग-णिद्दलिद-मुत्थ-त्थली-लग्ग-परिमलुग्गार-सुरहि-णीसास-मारुद-परिक्खित्त-

L 1 D1.3 कुलवइणा. N1.2 D1.4 जधाणत्तं; M1 आणत्तं; S2.3 जह आणत्तं. N1.2 M1 om., D3 S2.3 तह (for तधा). D4 om. अणुचिट्ठिदुं.

L 3 D3 om. देवि. N1.2 इति निष्क्रान्ता; M1 इति निष्क्रान्ताः; D1 इति निष्क्रान्ता शैब्या चारुमती च; D3 शैब्या निष्क्रान्ता.

L 4 D5 विनोदयामि.

L 5 N1 -संबन्धाए; M1 -संबद्धाए. D5 om.; S2.3 कहाए (for कधाए). M1 D3 om. कीस ण. S2 om.; D4 उण (for ण). N1.2 D1.7 transp. ण and अत्ताणअं. M1 D3 S2.3 अत्ताणं; D4 आत्ताणं. M1 ins. किणिण after this word.

L 6 N1.2 भोअणत्थकधाए; S2 विमोक्खुए कहाए; S2 भोअणकहाए. M1 D3 S2.3 अत्ताणं. D1 विणोदिस्सं.

L 8 D7 जअदि जअदि; S2 जेदु जेदु. D4.5 do not repeat जअदु. D3 om. जअदु जअदु भट्टा. D2 om.; S2 भट्टो (for भट्टा). M1 ins. देव before एसो. D4 om., Pt2 खु (for क्खु). M1 विअल-(for विअड-). N1.2 (N2 somewhat corrupt)-घोणगुणिणदलिद-. D7 -णिदविलिद-. In this passage, some words and letters are damaged and lost in S2.

L 8-9 M1 D1 -मुत्थअत्थली-, D2,6 -मुत्थथली-; D4 -मच्छअत्थली-; D7 -समुत्थअत्थली-; S3 -रच्छत्थली-.

L 9 D4 -परिमलुग्गर-; D5 -परिमलग्गर-; S3 -परिमलुग्गार-. D7 -परिरिक्खत्त-; S2 corrupt; S3 -परिक्खित्त-.

दन्त-अन्तन्तर-दर-चक्खिअन्त-पण्डर-कसेरु-कक्कर-च्छल-पइण्ण-
पडिवक्ख-अअ-विढत्त-णिअ-जसुक्कर-पूरिद-दसदिसा - विभाओ,
वरिसन्त-सिलासारो विअ णवजलहरो, गरुअ-गव्व-गम्भीर-
घुरुघुरा--सद्द--विहाविद--वण--सीह--णिअर-- रवाकण्णणामरि-
सुण्णमिद-कण्ण-सुत्ति-पुडमुव्वहन्तो, विप्फुरन्त-गरुअ-रोसाणल- 5

L 1 S1 Pt1.2 -तन्त-(for -दन्त-). N1.2 -दन्तन्तरपरिविज्जन्त- ; D3 -दन्तन्तरच (?) जन्त-. M1 -दन्तन्तरिद-(om. -अन्तन्तर-). D4 -अन्तरदरचक्खिअन्त- ; D7 -अन्तन्तरं च चर्वमाण-. N1.2 D1.7 -पण्डुर- ; S2 -वन्धर- (for -पण्डर-). D4 -कुक्कुर- ; D6 -ककर- (for -कक्कर-). D3 -छडा- ; D4 Pt2 -छल- ; D7 -छड-. D4 -पइपण्ण- ; Pt2 -प्रइण्ण-.

L 2 N1.2 -परिवक्ख- ; D6 -पडिवह्ल-. N1.2 -विचित्त- ; D1 -विकिण्ण- ; M1 D2.3.7 S1-3 Pt2 -विटत्त-(for -विढत्त-). [विढत्त=र्अजित]. N1 D1 -जसुक्केर- ; N2 -जसकेर- ; D3 -जडकर- ; D4 -फुक्कर- ; D6 -जसुक्करि- ; D7 -जसुक्कार- ; Pt1.2 -जसुक्कर-. D5 -दशदिशा-. M1 -दहदिसभाओ.

L 3 N1.2 -सिसिरासारो (for -सिलासारो). M1 ins. चण before णव-. D1 गरु-. D4 गुरुअ-. N1.2 M1 -गब्भ- ; D1 -गम्भ-. D2.4 -गभीर- (for -गम्भीर-).

L 4 D3 -घुग्घुर- ; D4 -घुरघुरा- ; D5 -घुर्घुरा-(for -घुरुघुरा-). N1.2 M1 D3 -विहाविद-. N1.2 D1.7 -सिह- ; M1 -सिंहि- ; D3-6 S1.2 Pt1.2 -सिंह-. D3 om. -णिअर-. D1 -णिअकरलवो-(for -णिअररवा-). N1.2 -रावा- ; M1 -कलरवा- ; D2 -रव-(for -रवा-). N1.2 om. ; D1 -भगणोवण्णा- ; M1 D2 -अगण्णा- ; D3 -कस्मण्णा- ; D6 -अस्मण्णा- ; D5 S1.2 Pt1.2 -अण्णण्णा-(for -कण्णण्णा-).

L 4-5 N1.2 D4.5 S1 Pt1.2 -मरिसउण्णमिद- ; M1 -मरिसउम्मविद- ; D2.5 -मरिसउण्णविद- ; D3 -मरिसिडुण्ण- ; D6 -मरिसउम्मविद- ; S2 -मदसउण्ण-.

L 5 S2 om. -कण्ण-. M1 -जुअल ; D5 -मड (for -पुड). D7 वहन्तो ; S2 समुव्वहन्तो (for उव्वहन्तो). D1 विफुरन्त- ; S2 विप्फरिद-. D4 -गुरुअ-.

सिहा-संदेहिज्जन्त-तरलतर-जोहा-लदा-वित्थारो, णिरन्तर-परि-
प्फुरन्त-वण- लग्ग-दावाणलुग्गार- भासुरो, विअड-तडिच्छटा-
कडार-केसर- सडा- कडप्पो, णिसिद- करवाल- विमलेन्दणील-
कज्जल-तमाल-सामलो, परिप्फुरन्त-पिङ्गच्छि-विच्छोहो, बहल-
6 मसीमंसलो, फुलिङ्गसेसो विअ दावाणलो, दन्तन्तर-खण्डण-
भअ-कुण्डलिज्जन्त- विसदण्ड- भासुर-विअड- दाढा-कराल-मुह-
कन्दरो, चिरआल -संघडिद-वेराणुबन्ध- गरुअ-रोसुब्भड-कवल-
ग्गह-विखण्डिद--चन्दमण्डलुब्भरन्त--कलाजुअल--सोहा--सणाहो

L 1 N2 om. -संदेहिज्जन्ततरलतरजीहा- ; M1 संदेहिन्तजोजीहा-. N1 -रत्त-(for -तरलतर-). S2 -जिह्वा-. S2 -वित्थरो.

L 1-2 N1 M1 -परिब्भमण- ; D3 -परिक्कमण- ; D7 -परिभ्रमन्त-(for -परिप्फुरन्त-).

L 2 M1 D3 om. -वण-. M1 D3 ins. विसद before भासुरो. M1 विमल-(for विअड-).

L 3 D7 om. ; N1.2 -कराल-(for -कडार-). N1.2 M1 -कलप्पो ; D1 -कडब्बो ; D3.4 -कलावो ; S2 -कंडवो (for -कडप्पो). D6 -कडवाल-. D3 -विमलिन्द- ; D4 -विमलेन्द्र-.

L 4 N1.2 परिफुरन्त-. D4 -पिङ्गचक्ष-. N1.2 -विच्छोहा ; M1 -विच्छिवो ; D5 -विच्छाओ ; D5 विछेहो.

L 5 N1.2 -मंस-(for -मसी-). S2 -मण्डलो (for -मंसलो). N1 D1 प्फुलिङ्गसेसो ; N2 फुरङ्गसेसो.

L 6 S2 -कुण्डलीकिद-(for -कुण्डलिज्जन्त-). M1 -विमलदाढा-.

L 6-7 N1 -मुहअन्दरो ; N2 -मुहमुहो ; M1 D1 (after corr.)4-7 S1.2 Pt1.2 -मुहमण्डलो ; D2 -मुखमण्डले ; D3 -मुहन्तरे (for -मुहकन्दरो).

L 7 N1.2 M1 D7 -संगलिद- ; D1 -संकलिद-(for -संघडिद-). D3 om. ; N1.2 -वेलानुबन्ध-(for -वेराणुबन्ध-). D4 -गुरुअ-. D3.4.7 Pt2 -रोसुब्भड- ; M1 -रोसोब्भव-. N1.2 -कर-(for -कवल-).

L 8 N1.2 -विहडिदभङ्ग- ; M1 -विहणिदचन्द- ; S2 -विघटिअचन्द- (for -विखण्डिदचन्द-). D3 -चण्ड-(for -चन्द-). N1.2 -मण्डलोमग्गुत्तन्त- ; M1 -मण्डललो- ; D2.5 -मण्डलोब्भरन्त- ; S2 -मण्डलोघरिद-. N1.2 -कर-(for -कला-). D7 -जुअड-(for -जुअल-).

विअ, पलअ-णिसा-तिमिर-संघाओ ओदारिद्-धरा-वलअ-लीला-
समुत्थिदो विअ भअवं महावराहो उत्थिदो वराह-जूधाधिवदी
मअव्वभूमिं। ता एदं सुणिअ भट्टा पमाणं। अहं पि तहिं
जेव गच्छामि। (इति निष्क्रान्तः)।

राजा। (सहर्षम्)। हन्त लब्धमिदानीं विनोदस्थानम्। 5

विदू। (सरोषम्)। भो वअस्स अरण्णचङ्कमण-कण्टअसअविमद्दण-
समविसमलङ्घण- बुभुक्खा-पिआसा- दोस-संकुलं बहुपच्चवाअं
जइ मअव्वं विणोअणोवाअं। ता किं उण दे आआसट्ठाणं
भविस्सदि।

L 1 D1 पलय- ; M1 D7 पडअ- ; S2 पज्जलिअ-. M1 -संहाओ ; D1. 3 -संदाहो (for -संघाओ). N1 D3 ओदाविद- ; D1. 7 ओदारिद- ; other Mss ओदाळिद-. D2. 4 -वलय- (for -वलअ-).

L 1-2 N1. 2 (N2 somewhat corrupt) -विसमित्थिदो ; M1 -विसाम-उत्थिदो ; D1 -वीसामुत्थिदो ; D3 -वीसामोत्थिदो (for -लीलासमुत्थिदो).

L 2 D2. 4-6 Pt1.2 om. भअवं. N1 D1. 3 उवत्थिदो ; M1 उअत्थिदो ; D5 उच्छिदो (for उत्थिदो). N1 M1 ins. देव ; D1 ins. देव्व ; D3 ins. देव महा- before वराह. M1 वराहाधिपयि. N1-जूहाहिओ ; D1. 7 -जूहाहिवई ; D4 -यूथाधिवदी ; D6 -जूथाधिवई ; other Mss -जूधाधिवई.

L 3 N1 अ मव्वभूमिं ; N2 corrupt ; M1 मअणुव्वभूमिं ; D4 मिअव्वभूमिं (for मअव्व०). M1 om. ता. N1. 2 एव ; M1 D1. 3 एवं (for एदं). N1. 2 M1 D1 प्पमाणं. M1 D1 om. ; D3 वि (for पि).

L 4 N1. 2 M1 D1 ज्जेव ; D2-7 S1 Pt1. 2 जेव्व. N1 गच्छम्मि. S1 Pt1. 2 om. इति निष्क्रान्तः .

L 5 N1. 2 साह्लादं ; D1. 3 सोत्साहं (for सहर्षं). N1. 2 D7 repeat ; D4 om. हन्त. D1 मनोविनोद- ; D3 विनोदविस्तर- (for विनोद-).

L 6 N1 M1 D1 -कण्टअसत्थ- ; N2-किअअणअ- (corrupt) ; D4 -कण्टअस्सअ- ; D7- कण्टअसंङ्ग-. D2 - सविमद्दण- (for -सअविमद्दण-).

L 7 D1-4 S1 Pt1. 2- पिपासा- (for -पिआसा-).

L 7-8 D3 -पच्चवाअणिमित्तं मअव्वं, omitting जइ.

L 8 D4 मिअव्वं. N1. 2 (corrupt) जइ अत्तणो विणोदो किं पुण दे ; D1 जइ मअव्व अविणोओ किं उण दे. D2. 6 विणोवाअं ; D3 विणोअट्ठाणं ; D4 विणोदणोवाअं (for विणोअणोवाअं). N1. 2 D4 आआसत्थाणं ; M1 ०ट्ठाणं.

L 9 M1 ins. त्ति after भविस्सदि.

राजा। वयस्य मृगया हि नाम भृशमुपकारिणी राज्ञाम्। पश्य

खिन्नं विनोदयति मानसमातनोति
स्थैर्यं चले वपुषि लाघवमादधाति।
उत्साहबुद्धिजननीं रणकर्मयोग्यां
राज्ञां मुधैव मृगयां व्यसनं वदन्ति ॥२९॥

तदेहि तत्रैव गच्छावः।

(इति निष्क्रान्तौ)॥

इति प्रथमोऽङ्कः समाप्तः ॥

L 1 D4 om. वयस्य and हि. D3 मृगयेति नाम भृशं. D2. 5.6 S1. 3 Pt1. 2 तथा हि ; D4 ता हि (for पश्य).

St. 29—*a*) M1 आदधाति (for आतनोति)—*b*) N1. 2 श्रमे ; M1 श्लथे ; D1 वने (for चले).—*c*) N1. 2 M1 D1.3.7 उत्साहवृद्धिजननी (M1 D1. 7 ०जननीं). N1. 2 D3 -कर्मयोग्या.—*d*) N1. 2 D1 राज्ञो. N1. 2 मृगया.

L 7 N1. 2 इति निष्क्रान्तः ; D2. 4-6 S1. 3 Pt1. 2 इति निष्क्रान्ताः सर्वे।

Colophon. N1. 2 M1 D2. 5-7 S1. 2 प्रथमोऽङ्कः ; D1 इति प्रजागरो नाम प्रथमोऽङ्कः ; D3 स्वप्नविप्रागमो नाम प्रथमोऽङ्कः ; D4 इति श्रीमच्चण्डकौशिकनाटके प्रथमोऽङ्कः ; Pt1. 2 इति आर्यक्षेमीश्वरकृते चण्डकौशिकनाटके प्रथमोऽङ्कः ; S3 इति प्रथमोऽङ्कः.

द्वितीयोऽङ्कः

(नेपथ्ये)

भो भो वराहान्वेषिणः

एष क्षुभ्नाति पङ्कं दलति कमलिनीमत्ति गुन्द्राप्ररोहा-

नारान्मुस्तास्थलानि स्थपुटयति जलान्युत्कसेरूणि याति ।

प्राप्तः प्राप्तः प्रविष्टो वनगहनमयं याति यातीति सैन्यैः 5

पश्चादन्विष्यमाणः प्रविशति विषमान्काननान्तान्वराहः ॥१॥

तदवष्टभ्यन्तां समन्ताद्वनानि । तथा हि

आस्तीर्यन्तामुपान्ते वनधृतिनिपुणैर्जालिकैर्जालबन्धा

मुच्यन्तां शृङ्खलाभ्यः श्वगणिभिरटवीगह्वरे सारमेयाः ।

Some letters and words are lost through damage in S2 ; they are generally ignored in the critical notes here ; only variant readings are noted.

Pt2 श्रीगणेशाय नमः.

L 2 S2 om. भो भो वराहान्वेषिणः. S1 Pt1.2 do not repeat भो. D1 ins. सैनिकाः after वराहान्वेषिणः.

St. 1—*b*) D1.3 [न्] मुस्ताकीर्णस्थलानि ; D6 [मा] रान्मुक्तास्थलानि ; Pt2 [प्रा] सारान्मुस्ता°. M1 वनानि (for जलानि). N1.2 D7 उत्कमेणेव ; S1 Pt1.2 उत्कसेतूनि (for उत्कसेरूणि). M1 D1.3 उपैति (for याति). S2 स्थपुटयति नितरां योणया चंक्रमध्य.—*c*) D4 om. all words from प्राप्तः up to तथा हि. N2 विशति (for प्रविष्टो). D6 वनगृहमयं.—*d*) गहनान् (for विषमान्). For *cd*) S2 subst. : जालान्युत्कल्य वल्याद्घुरघुरितमहाशब्दघोरं दधाना धर्मारण्ये कुरत न किटीः कान्ययं यानि तानि ।

L 7 N1.2 M1 D2.4-6 S1 Pt1.2 तदवष्टभ्यतां ; (Text-reading in D1.3.7 S2). N1.2 M1 D1.2 अरण्यानि (for वनानि). D2.4.5 S1 Pt1.2 om. ; D7 समन्तादवलोक्य (for तथा हि).

St. 2—*a*) N1.2 M1 D1,3 उपान्तेष्वनुसृतिनिपुणैः. निपुणैः lost in S2.—*b*) M1 शृङ्खलेभ्यः. D1.2.6 श्वगुणिभिः ; Pt2 श्वगणैः. N1.2 -सङ्कुले (for -गह्वरे).

आकीर्यन्तां स्थलानि श्रमशिथिलहयैः सादिभिः पाशहस्तै-
र्व्याधूयन्तां कृतान्तैरिव महिषचरैर्दण्डिभिः काननानि ॥२॥

(ततः प्रविशति रौद्रोज्ज्वलवेषः संभ्रान्तो विघ्नराट्) ।

विघ्नराट् । (साशङ्कम्) ।

5 शंभोः समाधिरपि येन कृतान्तरायो
दक्षस्य चाध्वरविधिः शिवयोश्च केलिः ।
सोऽहं जगत्त्रयहितव्यवसायसिद्धि-
विध्वंसविभ्रमपरः परमोऽस्मि विघ्नः ॥३॥

तदहमिदानीम्

10 विद्यात्रयं हरिहरात्मभुवामसाध्य-
मुग्रैस्तपोभिरिह साधयतो महर्षेः ।
क्रीडावराहवपुरद्य समुद्धरामि
लोकत्रयं हरिरिवादिवराहरूपः ॥४॥

(पश्चादवलोक्य सभयम्)। अहो मे जगत्कल्याणपरिपन्थिनः परपौरुषान्तराय-

St. 2 (contd.).—*c*) D6 आस्तीर्यन्तां (for आकीर्यन्तां). D7 प्रवेशाः (for स्थलानि). N1.2 M1 D3 प्राश (M1 D3 पाश) हस्तैरशेषैः (for सादिभिः पाशहस्तैः).—*d*) D5 तैरिव (for कृतान्तैः). S2.3 -वरैः (for -चरैः). D3 दण्डिनः.

L 3 N1.2 om. रौद्र and संभ्रान्तो. S2 वराहवेषः (for रौद्रोज्ज्वल॰). D3 -वेषधरः (for -वेषः).

L 4 D2.3.6 om. विघ्नराट्. M1 ins. आत्मगतं ; D3 ins. स्वगतं after साशङ्कं.

St. 3 The first two pādas are lost in S2.—*b*) N1.2 चाXर.—*c*) D2 om. हित. D1 -हितव्यसनाय सिद्धो.

L 9 D5 तदहं तदानीं.

St. 4—*d*) D4 हरिरिवाद्य- ; D5 हरहरादि-. Much of this verse is lost in S2.

L 14 M1 om. सभयं. D1 जगत्त्रयकल्याण-. D3 om. कल्याण. N1 परम- (for पर-).

रसिकस्यानपेक्षितशरीराणि साहसानि। यतः कृतान्तदन्तान्तरवर्तिनमात्मानं मन्यमानेन मया कथं कथमपि शरगोचरं परिहृत्य नीतस्तावदयमपि महाराजहरिश्चन्द्र इममरण्योद्देशम्। तथावद्विश्वामित्रस्याश्रममम्मुं प्रापयामि। यतस्तेन किल तीव्रतपसा क्षत्रियब्राह्मणेन सर्गान्तरप्रथमप्रजापतिना त्रिशङ्कुयाजकेनोत्पत्तिस्थितिप्रलयविधायिनीनां गुणत्रयमयीनां विद्यानां सिद्धये किमपि दुष्करमारब्धं वर्तते। तथा हि 5

> यतो धाता विश्वं सृजति न हरिर्नापि च हरो
> हरिर्गोप्ता लोकानवति न विरिञ्चिर्न च हरः।
> यतः संहर्तासौ हरति हर एकस्त्रिभुवनं
> तदेकस्मिन्सिद्धिं व्रजति कथमन्यत्र निखिलम् ॥५॥ 10

L 1 M1 साहसिकानि. D3 ins. भवन्ति after साहसानि. N1.2 D1 -दन्तान्तर्वर्तिनं; D4 कृतान्तरवर्तिनं; D7 ins. अपि before आत्मानं.

L 2 S3 अमन्यमानेन. D1-3.7 S1 Pt1.2 om. मया here and place it before महाराज-. M1 S2 om. मया. M1 om. कथं कथमपि. D3 om. अपि. N2 रोगातं (for शरगोचरं). N2 damaged from परिहृत्य to हरिश्चन्द्रः. D7 परिगृह्य (for परिहृत्य). N1 M1 D1.3 परिहृत्यानीतः. D1 तदयं (for तावदयं). D3 om. अपि after अयं.

L 2-3 D6 om. all words from मया to महाराज. N1 D3 राजा (for महाराज-).

L 3 D3 ins. इतो after तथावत्. M1 D3 आश्रमपदं. S3 om., N1.2 M1 D3.7 एनं (for अमुं). D3 प्रवेशयामि; D4 प्रयामि (for प्रापयामि).

L 4 D1 यतः किल तेन (for यतस्तेन किल). D3 यत्र (for यतः).

L 5 M1 त्रिशङ्कुयाजिना. D5 -प्रलयप्रथविधायिनां (sic). N1.2 M1 om. गुणत्रयमयीनां. D6 om. विद्यानां.

L 6 D7 ins. कर्म after किमपि. D3 दुष्करं प्रारब्धं. M1 महादुष्करं. S3 ins. विधिविस्तरं before वर्तते. D5 प्रवर्तते (for वर्तते) and om. तथा हि.

St. 5—*a*) Much of first two pādas lost in S2. D5 ततो (for यतो). D4 ins. स before सृजति and om. न after it.—*b*) D4-6 विरंचिर्न. S3 विरिञ्चिश्च न हरः.—*c*) N1.2 M1 D3 यतो वा संहर्ता.—*d*) D1 व्रजतु.

(विचिन्त्य)। अथवा परमनैष्ठिकेऽस्मिन्किं न संभाव्यते। किं तु सुलभकोपतया मुनिस्वभावानां कामक्रोधयोश्च श्रेयःपरिपन्थिनो- र्वृत्तिमाश्रित्येदमुपक्रान्तम्। तन्न जाने किमत्र फलिष्यतीति।

(नेपथ्ये)

5 गहनतरवनान्तर्धानगर्वित तिष्ठ रे क्रोडाधम तिष्ठ।

दूरं कुतूहलवशात्क्षणदृष्टनष्ट
मायामिवाश्रितवतापहृतस्त्वयाहम्।
पन्थानमेषि यदि मेऽद्य दृशोस्तदानीं
मृद्नासि दुष्ट न पुनर्नलिनीवनानि ॥६॥

10 विघ्न। (श्रुत्वा सहर्षम्)। अये कथमासन्न एवायम्। तद्यावदितो निर्गत्य तामेव मायामास्थाय दर्शयाम्यथात्मानम्। (इति सत्वरं परिक्रम्य निष्क्रान्तः)।

(ततः प्रविशति गृहीतशरासनोऽनुसरणं नाटयन्रथस्थो राजा सारथिश्च)।

L 1 M1 परस्मिन्नैष्ठिके. N2 अन्यस्मिन्; D1.3 तस्मिन् (for अस्मिन्). N1.2 D1.3 न किंचन (D1.3 किंचित्) संभावयामि (D3 संभावितं) (for किं न संभाव्यते).

L 2 M1 सुलभकोपितया; D3 सुलभक्रोधतया. S3 मुनिस्वभावतया. D2 श्रेयःपथिनीं; D4 श्रेयःपरिपन्थिनोः.

L 3 N1.2 आसाद्य (for आश्रित्य). S3 अपाक्रमं (for इदमुपक्रान्तं). D1 जानासि (for जाने). D1 पतिष्यति; D5 भविष्यति; S3 फलं भविष्यति (for फलिष्यति). N1.2 D3 om. इति.

L 5 N1 गहनतरवनान्तरान्तर्धान-; N2 ०वनान्तरेऽप्यन्तर्धान-. S2 -गर्विन् (for -गर्वित). D4 transp. (first) तिष्ठ and रे. D1 repeats (first) तिष्ठ. N2 M1 D3 कोलाधम. D4 om. (second) तिष्ठ.

St. 6—*a*) D5 ०क्षणनष्टदृष्टि.—*c*) M1 दृशः.—*d*) N1 D1 मथ्नासि; N2 मत्वासि (corrupt); D3 मथ्नाति (for मृद्नासि). D3 -दलानि (for -वनानि).

L 11 D3 ins. बहिः before निर्गत्य. N1.2 तमेव; M1 इमामेव (for तामेव). M1 अवस्थां (for मायां). D3 transp. दर्शयामि and आत्मानं. N1.2 D1 ins. अस्य before आत्मानं.

L 12 D5 परिसृत्य (for परिक्रम्य).

L 13 M1 om. [अ]नुसरणं नाटयन्रथस्थो. D3 om. रथस्थो. D4 स रथस्थो. M1 सूतः (for सारथिः).

राजा। (पूर्वोक्तं पठित्वाग्रतोऽवलोक्य सहर्षम्)। आर्य आर्य नाति-
दूरवर्तिना तेन भवितव्यम्। तथा हि पश्य

मृणालीभिः कीर्णाः कवलगलिताभिर्वनभुवः
सरस्तीरे धाराः क्षुभितजलनिस्यन्दिपयसाम्।
श्रमोद्गीर्णैः फेनैः शबलनवशष्पाः स्थलभुवो 5
घनास्तन्निःश्वासैर्मरुत इह मुस्तासुरभयः ॥७॥

(निपुणमवलोक्य सहर्षम्)। आर्य अयमसौ पश्य पश्य

हेलावक्रितकन्धरः सरभसप्रोत्खातकन्दाङ्कुर-
व्यासक्ताकुललोलनालनलिनं वक्त्रान्तराले वहन्।

L 1 D1 दूरं कुतूहलवशादिति पूर्वोक्तं पद्यं पठित्वा; D3 गहनतरवनान्तरिति पठित्वा (for पूर्वोक्तं पठित्वा). Pt2 reads सा० (for सारथिः ?) as stage direction after पठित्वा. D3 पुरोऽवलोक्य (for अग्रतो०). D2.7 आर्यार्य; D3 अये; N1.2 M1 D1 S2.3 आर्य only once. D5 ins. अथ after second आर्य.

L 2 D4 -दूरे वर्तिना. S3 om.; D4.5 repeat पश्य.

St. 7 Parts of first two pādas lost in S2.—*a*) N1.2 M1 कीर्णं. N1.2 तटवनं; D1 तटभुवः; M1 D3 तरुवनं (for वनभुवः).—*b*) N1.2 D1 धारा. D3 क्षुभिततरनिस्यन्दि-. N1 -निःस्यन्द-; N2 -निःस्यx; D5.7 -निस्यन्द-; Pt2 -निष्पन्द-.—*c*) N1 शबलवनशस्याः (शस्पाः ?); N2 corrupt; D1.4 शबलवनशष्पाः; D3 ०नवपुष्पाः; D7 ०नवसस्या; S3 ०नवशष्पा.—*d*) D3 घनान्तर्निश्वासैः.

L 7 M1 om.; N1.2 D1 सोत्साहं (for सहर्षं). D2.4-7 Pt1.2 repeat आर्य. N1.2 do not repeat पश्य. M1 आर्य पश्यायमसौ.

St. 8 Part of the second pāda lost in S2.—*a*) S1 Pt1.2 हेलावक्रित-कन्धरः. D1 सरभसः प्रोत्खातकन्दाङ्कुरो; D7 सरभसोत्खाताम्बु-.—*b*) N1.2 D1 transp. लोल and नाल; N2 corrupt. D2 om. -नाल-. N2 M1 D3-7 वक्त्रान्तरालं.

अन्तर्गूढविरूढनाभिनलिनप्रासासनाम्भोरुहः
क्रीडाक्रोड इवोद्विधीर्षति पुनर्दंष्ट्राग्रलग्नां भुवम् ॥८॥

(सानन्दम्)। कथं (अवलोक्य) मामभिमुखमापतितः। (इति शरसंधानं नाटयति)।

5 सूतः। (सकौतुकमवलोक्य)। आयुष्मन्पश्य पश्य

गर्वादेत्य पुनर्निवृत्य तरसा लक्षीकृतस्तत्क्षणं
त्रासाकुञ्चितमायताग्रचरणः पश्चार्धमाकर्षयन्।
श्वासोद्रेकविदीर्णसृक्कविवरभ्रश्यन्मृणालाङ्कुरो
दंष्ट्रामर्पयतीव ते व्यपगतव्रीडाविलक्षाननः ॥९॥

10 राजा। (बाणमोक्षं नाटयन्नुपसंहृत्य समन्तादवलोक्य साश्चर्यम्)। कथमनवसर एवैतत्क्षणतिरोहितेऽस्मिन्बाणमोक्षः कृतः। तथा हि

St. 8 (contd)—*c*) M1 D1. 2 -नाभिनलिनः; D4 -नाभिनलिनी-. N1 -विप्रासनाम्भोरुहः; N2 D3. 6.7—विप्रासनाम्भोरुहां (D3 ॰रुहं); M1 + + सनाम्भोरुहां; D4. 5 -प्रासासनाम्भोरुहां; S2. 3 -प्रासाननाम्भोरुहः—*d*) M1 D7 क्रोडाक्रोल. D3 दन्ताग्र- (for दंष्ट्राग्र-). N1. 2 D1 -दुस्थां; M1 +स्तां (for -लग्नां)

L 3 M1 D3 सानन्दमवलोक्य कथमगं (M1 कथमसौ) ममाभि (M1 ॰भि) मुखं. D7 ins. अयं after कथं. N1. 2 D1 आलोक्य (for अवलोक्य). M1 आपतति; D1 आयाति (for आपतितः).

L 4 M1 D1. 7 संधानं (for शरसंधानं).

L 5 D1 ins. सोत्साहं after अवलोक्य. D3 does not repeat पश्य.

St. 9—*a*) M1 निपत्य; D4-6 विवृत्य. M1 सहसा; D4-6 रभसान् (for तरसा). —*b*) N1. 2 D1 त्रासात् (for त्रासा-). N2 आयताञ्चचरणः; D1 ॰र्धचरणः; D7 ॰प्रचरणं. D1 पाश्चार्धं. —*c*) M1 -विशीर्ण- (for -विदीर्ण-)—*d*) N1 तुभ्यमनपव्रीडा-; N2 तु व्यपनयक्रीडा-; D3 ते व्यपगमक्रीडा-; S3 व्यपगतभूम्याः.

L 10 N1. 2 ins. राजा after बाणमोक्षं. D2. 3 S1 Pt1. 2 बाणमोक्षणं. M1 D2. 4. 6 S1.2 Pt1. 2 उपसृत्य (for उपसंहृत्य). N1. 2 D3.7 ins. च after उपसंहृत्य. N1. 2 आलोक्य (for अवलोक्य). D5. 6 ins. च after अवलोक्य. M1 om. साश्चर्यं.

L 11 S3 अये (for कथं). N1. 2 एवमेतत्; D1 एवायं; D3 एव; S3 एव तत् (for एवैतत्). M1 क्षणपरिचितेन. N1. 2 M1 D1. 3 तस्मिन् (for अस्मिन्). M1 D3 बाणमोक्षस्य; D7 बाणमोक्षणं. N1. 2 D1. 3. 7 om. कृतः. D3 यतः (for तथा हि).

क्षणादन्तर्धत्ते क्षणमथ दृशोरेति विषयं
मुहुर्दूरं यातो भवति पुनरप्यन्तिकचरः ।
पुरः पार्श्वे पश्चाद्भ्रमति परितस्तत्कथममुं
स्फुरद्विद्युल्लोलं कलयति नु लक्ष्यं मम मनः ॥१०॥

(निपुणमवलोक्य दूरतो दृष्ट्वा सानन्दम्)। कथमिमामरण्यानीमतिक्रम्य प्रसन्नां भुवमधिरूढः। सूत सूत सत्वरं प्रेषयाश्वान्। क्व पुनरिदानीं यास्यति।

सूतः। (तथा कृत्वा रथवेगमभिनीय)। आयुष्मन्पश्य पश्य

अवाजित्वा पश्चात्सततरजसः पृष्ठमकृतः
पुरो लक्ष्यासक्तित्वरितमनुधावन्मम मनः। 10
अयं ते निष्कम्पध्वजपटपरामृष्टजलदो
रथस्तांस्तान्देशानभिपतति तुल्यं त्वदिषुभिः ॥११॥

St. 10—*b*) S3 पुनरत्यन्तिकचरः.—*c*) N1. 2 M1 D1.7 पुनः (for पुरः). M1 पश्चादग्रे (for पार्श्वे पश्चात्). D3 व्रजति (for भ्रमति). D4 तु (for तत्). M1 D1 च्चग' (for कथ').—*d*) N2 स्फुरत्यालोकमयति ननु लक्ष्या मम मनः. M1 विद्युल्लोलः. N1 M1 D1. 3. 6. 7 न ; S2. 3 सु (for नु). D5 मे (submetric) (for मम).

L 5 D1 निपुणतर'. N1.2 आलोक्य (for अवलोक्य). D3 दूर' (for दूरतो). M1 om. दूरतो दृष्ट्वा सानन्द'.

L 6 D6 समभुव' (for प्रसन्नां भुव'). M1 D4-7 do not repeat सूत. S2.3 तत् (for सूत सूत). M1 om. सत्वर' and reads प्रेरय (for प्रेषय). S2 ins. आशुगमनाय after अश्वान्. M1 S2 om. क्व.

L 7 D3 गमिष्यति ; D5 याति (for यास्यति).

L 8 D3 om. रथवेगमभिनीय. N2 D3 do not repeat पश्य.

St. 11—*a*) D1 वितत- ; D2.4.5.7 प्रतत- ; D6 पतत- (for सतत-). D6 स्पृष्ट- (for पृष्ठ-).—*b*) D5 परो (for पुरो). N1.2 (N2 corrupt) पुरो लक्ष्यासक्ति'; D7 ॰लक्ष्यासक्तिः. D5 om. मम.—*c*) N1.2 निष्कम्प ध्वजपटपरो-न्मृष्टजलदो. D4 -रथ-; D6 -पद- (for -पट-). S3 -पटपरामृष्टजलदः.—*d*) S2 रथस्ते.

राजा। (सविस्मयम्)। तथा हि

दिवि व्यावल्गद्भिर्विजितपवनैः स्यन्दनहयै-
र्जवादुत्क्रामद्भिर्जलनिधिमिवाह्नाय पततः।
अहो दूराद्दूरं व्रजति मम भिन्नाञ्जनचय-
5 च्छविश्यामः क्रोडो दिनकृत इव ध्वान्तनिचयः ॥१२॥

(अग्रतोऽवलोक्य सखेदम्)। कथमिमामरण्यानीमतिक्रम्य संप्रत्यस्त-मितदर्शनस्य पदपंक्तिरप्यन्तर्हिता। भवतु अग्रतस्तावदिमां सुस्निग्धा-मरण्यलेखां विचिनोमि। (इति तथा कुर्वन्सानन्दम्)। हन्त हन्त तपोवनोपकण्ठेनानेन भवितव्यम्। तथा हि

10 आमूलं क्वचिदुद्धृता क्वचिदपि च्छिन्ना स्थली बर्हिषा-
मानम्रा कुसुमोच्चयाच्च सदयाकृष्टाग्रशाखा लता।
एते पूर्वविलूनवल्कलतया रूढव्रणाः शाखिनः
सद्यश्छेदममी वदन्ति समिधां प्रस्यन्दिनः पादपाः ॥१३॥

L 1 N1.2 D3.7 ins. आश्चर्यं after सविस्मयं. M1 सवि++र्यमाश्चर्यं. N2 M1 om.; D1 आर्य पश्य (for तथा हि).

St. 12—*a*) N1.2 दिवं.—*b*) N1.2 पतितः.—*c*) N1.2 स तु (for मम). M1 -चयः.—*d*) D7 -छविः. N1 -स्यामः; D4.6 S2.3 -च्छायः (for -श्यामः). M1 D3 कोलो (for क्रोडो). N2 दिनकर; D6 दिनवृत (for दिनकृत).

L 6 N1.2 M1 D1.3 अन्यतो (for अग्रतो). M1 D1.3 दृष्ट्वा (for अवलोक्य). M1 अये (for सखेदं). M1 D3 om. संप्रति.

L 7 N1 D1 ins. अस्य before पदपंक्तिः. M1 अन्यतः (for अग्रतः).

L 7-8 N1 सुस्निग्धरमणीयास्वरण्यलेखासु; N2 corrupt; M1 अरण्योद्देशं; D1 इमां सुस्निग्धरमणीयामरण्यलेखां; D3 इमामरण्यलेखां सुस्निग्धरमणीयां.

L 8 M1 D3.4 S2 om. इति. N1.2 D1 ins. दृष्ट्वा before सानन्दं. M1 om. सानन्दं. D1 अये; M1 D3.4 S1 Pt1 हन्त (for हन्त हन्त).

L 9 D3 तपोवनोपकण्ठ एव तेन.

St. 13—*a*) D5 आकूलं and उद्धता. D3 S1 Pt1 बर्हिषां (for बर्हिषा).—*b*) D1 आनम्राः; D7 S2 Pt2 आनम्राः. N1 M1 D1.4.6.7 S2 Pt2 लताः.—*c*) N1.2 पूर्वविलूनवह्निनिचयाः.

(समन्तादवलोक्य श्रुतिमभिनीय सकौतुकम्)। आर्य पश्य पश्य

नीपस्कन्धे कुहरिणि शुकाः स्वागतं व्याहरन्ति
घ्राणग्राही हरति हृदयं हव्यगन्धः समीरः ।
एता मृग्यः सलिलपुलिनोपान्तसंसक्तदर्भं
पश्यन्त्योऽस्मान्सचकितदृशो निर्भरांम्भः पिबन्ति ॥१४॥ 5

तदलमिदानीमाश्रमोपशल्यचारिणानेनान्विष्टेन । सूत सूत संप्रति गृहीतोदकान्विश्रामयाश्वान् । यावदहमपि धनुर्मात्रसहाय एवाश्रमपदं प्रविश्य मुनीनभिवादये । अतिक्रान्तान्यर्हणीयसभाजनानि किल श्रेयसां परिपन्थीनि भवन्ति । (इति रथावतरणं नाटयति)। 10

सूतः । यथादिशति स्वामी । (इति निष्क्रान्तः)।

L 1 N1 आलोक्य ; D4 विलोक्य (for अवलोक्य). D1 अये (for आर्य). D7 does not repeat पश्य. M1 आश्चर्यं पश्य (for आर्य पश्य पश्य).

St. 14—*a*) D7 नीडस्कन्धे. N1 लीनाः स्कन्धे कुशलमिव शुकाः ; N2 corrupt. D5 व्यागतं (for स्वागतं).—*b*) N1.2 D2.4.6 हव्यगन्धिः ; S3 हव्यगन्धो.—*c*) N1.2 M1 D1 सतिल- (for सलिल-). N1.2 M1 D1.3 -संशक्त- (D3 -संसर्ग-) दर्भाः (D1.3 -दर्भं).—*d*) N1.2 चकितसदृशो (for सचकित॰).

L 6 N1 अनेनास्मिन् भवितव्यम् ; N2 corrupt ; M1 D1.4.6 तेनान्विष्टेन (for अनेनान्विष्टेन). D2.4 S1 Pt1.2 do not repeat सूत. S3 om. सूत सूत. M1 om. संप्रति.

L 7 The portion of the text from त्रसहाय up to ततः प्रविशति (before Act iii. 4) is lost on missing folios in D1. N2 धनुःशरीरमात्र-सहायः.

L 8 N1.2 ins. आशु before मुनीन्. N1.2 M1 D3 अभिवादयिष्ये. M1 अर्हणीयानि सभाजनानि ; D7 अर्हणीयजनसभाजनानि.

L 8-9 D7 श्रेयःपरिपन्थीनि.

L 9 D3 om. ; D4 ins. किल after परिपन्थीनि. D5 om. इति. N1.2 रथादवतरणं ; D5 रथावतरं.

L 10 D6 यत् (for यथा). N2 om. यथादिशति स्वामी. N1 देवः ; D3 आयुष्मन् (for स्वामी). D4 om. इति.

राजा। (चिन्तां नाटयित्वा सश्लाघम्)। अहो निर्ग्रन्थिरमणीयतया निरतिशयानि तपोवनवासिनां सुखानि। कुतः

मनः संभोगेभ्यः स्पृहयति न संकल्पविरतं
वियोगेषु स्नेहान्विदधति न वा निर्ममतया।
5 अहंकारत्यागान्निजपरविभागव्युपरमे
परां शान्तिं प्राप्ताः किमपि सुखिनः संयमधनाः ॥१५॥

(सविनयं परिक्रम्य साध्वसमभिनीय साशङ्कम्)। अये कथं सापराधस्येव साध्वसमुपजनयन्त्यप्रश्रयदुरालोकान्यदृष्टपूर्वतया तपोवनानि। अथवा सर्वाभिभावि किमप्यनभिभवनीयं तेजसामुपरि तपोमयं 10 ब्राह्मतेजः। कुतः

L 1 D3 om. the stage direction. D7 om. चिन्तां नाटयित्वा. N1.2 M1 D3.7 निर्द्वन्द्व- (for निर्ग्रन्थि-). D4 -रमणीयता (for -रमणीयतया).

L 2 D4 निरतिशयितानि. D7 तपोवनानां (for तपोवनवासिनां). D6 om. कुतः.

St. 15—*a*) S3 संभोगाय (for संभोगेभ्यः). D4 संभोग- (for संकल्प-). S3 संकल्परचितं.—*b*) N1.2 वियोगान्स्नेहान्वा (for वियोगेषु स्नेहान्). S3 स्नेहं (for स्नेहान्). D4 च ; D6 चा (for वा). N2 निर्मलतया. M1 वियोगे++स्साहान्न दधति पुनर्निर्ममतय ; D3 वियोगे स्नेहो नाभिभवति मनो निर्ममतया (unmetrical) ; D7 वियोगे स्नेहान्वा दधति न पुनर्निर्ममतया.—*c*) D2 om. अहंकार-. S2 -विभागे व्युपरमे.—*d*) D5 सुखितः ; Pt2 सुधियः. D4 संयमिधनाः.

L 7 M1 सविस्मयं ; S2.3 सवितर्कं (for सविनयं). D3 सशङ्कं.

L 8 M1 एव (for इव). N1 M1 D3 ins. मे before साध्वसं. D2 जनयन्ते (for जनयन्ति). D4 -धन्य- (for -प्रश्रय-). D2 om. all words from प्रश्रय to भवनीयं(l 9). D5 om.; D4 -पूर्वाणि (for -पूर्वतया).

L 8-9 D3 मे साध्वसान्युपजनयन्त्याश्रुदूरालोकतया तपोवनानि.

L 9 S3 सत्वाभिभावि. N1.2 अनन्तर्भवनीयं (for अनभिभवनीयं). D3 नाभिभाव्यं (for all words from सर्वाभि- to -भवनीयं). D4 -भावनीयं (for -भवनीयं). D6 तपोमय-.

L 10 N1 ब्राह्मणं तेजः ; N2 ब्राह्मणतेजः ; D3.5.7 S2 ब्राह्मं तेजः. D5 repeats कुतः.

पदे पदे साध्वसमावहन्ति
प्रशान्तरम्याण्यपि मे वनानि ।
सर्वाणि तेजांसि मृदूभवन्ति
स्वयोनिमासाद्य यथाग्निरम्भः ॥१६॥

(इति ससाध्वसं परिक्रामति) । 5

(नेपथ्ये)

परित्ताअध अज्जा परित्ताअध । एदाओ अणवराधमाणाओ अणाधाओ असरणाओ हुदवहे परिक्खिविआमो मन्दभाइणीओ । ता परित्ताअध अज्जा परित्ताअध ।

राजा । (श्रुतिमभिनीय ससंभ्रमम्) । अहह इतो नातिदूरे योषितामिवार्तः प्रलापः श्रूयते । (साश्चर्यम्) । अये तपोवनमिदं 10

St. 16—*a*) M1 आहरन्ति (for आवहन्ति) —*b*) M1 D3 प्रसाद (M1 प्रशान्त) रम्याणि तपोवनानि.—*d*) M1 D3 स्वां योनिं. M1 आश्रित्य (for आसाद्य). D5 यथाग्निमम्भः.

L 5 D3 om. the stage direction.

L 7 D2 परित्ताध ; S2 परित्ताअह ; S3 परित्ताय all both times. N2 अज्ज. D4.5 repeat अज्जा. N1 अणवरद्धाओ ; M1 corrupt (अणवरज्झमाणाओ repeated on p. 38, v.l. to line 3) ; D3.4.5.7 Pt2 अणवरज्झ (D4 Pt2 रम्फ ; D5.7 रज्झ) माणाओ ; S2 अणवरद्ध० ; S3 अणवरध्य०. M1 om. अणाधाओ.

L 8 D3-5 om. असरणाओ. M1 हुअवह. D3 हुदवहपरिच्छिअओमाणो. N1.2 पक्खविअन्तो ; D4 परिक्खिवआमो ; D5 परिक्खिआमो ; M1 D7 परिक्खिविअमाणाओ ; Pt2 परिक्खिवियामो ; S2 परिक्खिपिआमो. M1 ins. अज्जे before मन्द-. N1.2 D4 -भाअणाओ. D5 परित्ताध ; S3 परित्ताय both times ; S2 परित्ताअह once only.

L 9 M1 D3 om. ; N2 अज्ज (for अज्जा). D4 om. परित्ताअध.

L 10 M1 ins. श्रुत्वा before श्रुतिं. N1.2 श्रुतं (for श्रुतिं). D3 मकरणं (for ससंभ्रमं). D4 अह (for अहह). N1.2 अतो ; D3 अहो (for इतो). M1 ins. एव after नातिदूरे. D2.4-6 S1.3 Pt1.2 ins. भयार्तानां before योषितां.

L 10-11 N1.2 योषितामिवायमार्तः प्रलापः ; M1 D3 योषितामार्तप्रलापः. D5 योषितां प्रलापः ; S2 योषितामिवार्तप्रलापः ; S3 ०वार्तिप्रलापः.

L 11 M1 D4 अथवा ; S2 अथ (for अये).

क्व पुनरत्रेदृशानामविनीतानां संभवः। भवतु उपसर्पामि।
(तथा करोति)।

(नेपथ्ये तथैव पठ्यते)

(श्रुत्वा सावष्टम्भम्)। अभयमभयं भयार्तानाम्। (सक्रोधम्)।

5 आः

कोऽयं तपोवनविरुद्धमनात्मनीनं
क्रूरो नृशंसमनुतिष्ठति कर्म घोरम्।
तस्यैष बाणपरिलूनशिरोधरस्य
प्रत्यक्षमुद्धतशिखे ज्वलने जुहोमि ॥१७॥

10 (इति परिक्रम्य नेपथ्याभिमुखमवलोक्य सविस्मयम्)। अये कोऽयं मध्येऽग्न्युपासीनेन विलपता भयार्तेन दिव्यरूपिणा नारीत्रयेण सह संनिहितहोमसाधनोऽग्निशालामध्यास्ते। नूनं तापसाकल्पधारिणा पाखण्डेनानेन भवितव्यम्।

L 1 N1.2D3 क्व (D3 कुतः) पुनरीदृशानां (D3 इदृशोनां). N1.2 विनीतानां त्रासः संभवः. M1 transp. अत्र after अविनीतानां. S3 प्रसर्पामि (for उपसर्पामि).

L 2 M1 ins. इति before तथा.

L 3 M1 ins. पुनः before नेपथ्ये. M1 om. ; D3.4 पुनस्तथैव ; D7 तदेव (for तथैव). N1.2 M1 om. पठ्यते. After नेपथ्ये M1 ins. the entire speech of the Vidyās with v. l. as noted before (p. 37, v. l. to line 7-9).

L 4 D3 om. श्रुत्वा. M1 om. भयार्तानां.

St. 17—*b*) D3 क्रूरं. N1 क्राकृतिः समनुतिष्ठति ; N2 corrupt.—*c*) D2.3.6 तस्यैक- ; D4 अस्यैक- ; D5 तस्यैव ; S2.3 यस्यैक-.—*d*) N2 उद्भूतशिखि ; M1 उद्गतशिख- ; S1 Pt1.2 उज्ज्वलशिखे. D2 जुहोति.

L 10 N1.2 M1 D3 om. इति. S2 इति परिक्रामति. D5 transp. परिक्रम्य and नेपथ्याभिमुखं. S2.3 नेपथ्ये हिंसामवलोक्य सविस्मयं. D2 ins. च after अवलोक्य. N1.2 om. कोऽयं.

L 11 N1 D3 मध्येऽग्निमुपासीनो ; M1 अध्यग्न्युपासीनो ; D7 मध्येऽग्न्युपासीनो ; S3 अध्यग्निमुपासीनेन. N1.2 transp. भयार्तेन and दिव्यरूपिणा. D3 दिव्यरूपेण.

L 12 D3 -होमसाधनाग्निशालां. N1 तापसाकृति- ; N2 अप्रभयकलाधारिणा (corrupt) ; M1 तापसवेषः (for तापसाकल्प-).

L 13 N1.2 D3 पाषण्डेन ; S2.3 पाषण्डिना.

(ततः प्रविशति होमं नाटयन्विश्वामित्रो यथानिर्दिष्टाश्च विद्याः)

विद्याः । (संभ्रमं नाटयन्त्यः पूर्वोक्तं पठन्ति) ।

विश्वामित्रः । (साश्चर्यम्) । अहो नु खलु भोः

वहति हविरुपांशुमन्त्रपूतं
भवति तथापि न दक्षिणार्चिरग्निः ।   5
किमिदमुपगताः क्रियाप्रभावा-
न्न मम वशित्वमिमाः प्रयान्ति विद्याः ॥१८॥

(इति समाधिं नाटयति) ।

विद्याः । (पूर्वोक्तं पठन्ति) ।

राजा । (सत्वरमुपसृत्य) । अभयमभयं भयार्तानाम् । तिष्ठ रे   10
दुरात्मन् पाखण्डाधम तिष्ठ । क एष ते प्रच्छन्नराक्षसस्य माया-
प्रपञ्चः । तथा हि

वासो वल्कलमक्षसूत्रवलयो पाणिर्जटालं शिरः
कोऽयं वेषपरिग्रहो गुरुतपोदान्तस्य शान्तात्मनः ।
केयं ते शठ दुर्मतेरकरुणा बीभत्सनारीवध-   15
क्रीडापातकिनो मतिर्भज फलं स्वस्याधुना कर्मणः ॥१९

L 1 D7 कोपं (for होमं). D3 कौशिकः (for विश्वामित्रः) ; this is the reading of D3 of the name throughout. M1 om. यथानिर्दिष्टाश्च. M1 विद्याश्च ; D7 नार्यः (for विद्याः).

L 2 M1 D4.7 ससंभ्रमं. D3 पूर्वोक्तिं.

St. 18—*c*) N1 उपरताः ; N2 corrupt; D4.6.7 उपनताः. D4 तपः- (for क्रिया-).—*d*) M1 D4.6 वशत्वं.

L 8 N1.2 om. इति.

L 9 D3 पूर्वोक्तिं.

L 10 N1.2 M1 D3.7 उपगम्य (for उपसृत्य).

L 11 M1 D3 om. दुरात्मन्. N1.2 D3 S3 पाखण्डाधम, which N1.2 transp. after तिष्ठ. D2.4.6 repeat तिष्ठ. S2 पाखण्ड पाखण्ड (for पाखण्डाधम तिष्ठ). D4 एव (for एष). M1 om. प्रच्छन्नराक्षसस्य.

St. 19—*b*) N1 गुरुतरः (for °तपः).—*c*) N1.2 क्वेयं.—*d*) D6 [भा] कीडा-; M1 corr. to क्रीडा. फलं lost in S2. N2 तस्याधुना ; Pt2 स्वस्याधुना.

विश्वामित्रः । (संवरणं नाटयन्सक्रोधम्) ।

एष प्राप्तेन्धनश्रीः श्रवणकटुतराक्रोशसंघट्टजन्मा
क्षोभादन्तःसमाधिव्यपगमपवनोद्दीप्यमानोरुदीप्तिः ।
लीलामासाद्य सद्यः क्षयपवनसमुद्भूतकल्पान्तवह्ने-
5 स्त्रैलोक्यग्रासतृष्णामपनयतु मम क्रोधजो जातवेदाः ॥ २०॥

विद्याः । (सहर्षम्) । प्रियं नः प्रियम् । विजयतां विजयतां महाराज हरिश्चन्द्र । (इति निष्क्रान्ताः) ।

विश्वा । (दृष्ट्वा सक्रोधम्) । अये कथमसौ दुरात्मा हरिश्चन्द्रोऽस्माकं श्रेयसामन्तरायः संवृत्तः । तिष्ठ रे क्षत्रियापसद तिष्ठ

10 कामं हरिर्भव विमूढ भवाथ चन्द्र-
श्चन्द्रार्धमौलिरथ वा हर एव भूयाः ।
विद्याप्रणाशपरिवर्धितघोरदीप्तेः
क्रोधानलस्य मम नेन्धनतां प्रयासि ॥२१॥

L 1 D2 om.; D3 कौशिकः (for विश्वामित्रः). N1.2 संवेगं (for संवरणं). D4 transp. संवरणं and नाटयन्. D3 नाटयति.

St. 20—*a*) S2 श्रवणखरतरा-. M1 क्रोध for [आ] क्रोश.—*b*) D2 om. (hapl.) द्दीप्यमानो. D3 दीप्तेः.—*bcd*) D4 om. all words from समाधि up to त्रैलोक्य.—*c*) M1 पवनरय- (for क्षयपवन-). M1 D7 S2.3 -समुद्धूतकल्पान्त-.

L 6 D4 repeats नः. D2.5.6 transp. नः and second प्रियं. D7 S3 प्रियं नः प्रियं नः. S2 om. second प्रियं. N1.2 D4 S2 do not repeat विजयतां. S3 जयतां (for विजयतां). D2.6 महाराजा.

L 6-7 M1 S2 महाराजो (M1 महाराज-) हरिश्चन्द्रः.

L 8 D3 कौशिकः (for विश्वामित्रः). D3 om. दृष्ट्वा सक्रोधं. N1 सक्रोध-हर्षं ; N2 सक्रोधं सहर्षं. M1 om.; D3 आः (for अये). S3 om.; M1 D4.5.7 S2 अयं (for असौ).

L 9 M1 om. श्रेयसां. D3 क्षत्रियाधम. D4.6 repeat क्षत्रियापसद, and om. तिष्ठ after it. S2 तिष्ठ तिष्ठ क्षत्रियापसद. M1 S3 तिष्ठ तिष्ठ (for the second तिष्ठ).

St. 21—*a*) N1 भवाद्य (for भवाथ). M1 D3.4 वेधा- (for चन्द्र-). —*c*) D4 विश्व- (for विद्या-).—*d*) N1 चेन्धनतां ; N2 corrupt; S3 सेन्धनतां. M1 ममासि (for प्रयासि).

अपि च रे मूढ

कान्ताकेलिमयोऽपि भूतकरुणाशान्तोऽप्यसौ संयमो
क्रीडारूढसमाधिभङ्गविकटभ्रूभङ्गभीमाननः।
दृष्ट्वाकृष्टशरासनं यदकरोत्क्रुद्धः पिनाकी स्मरं
त्वामप्यद्य दृशा तदेव कुरुते क्रोधादयं कौशिकः ॥२२॥　　5

राजा। (ससंभ्रममात्मगतम्)। कथं स भगवान्कौशिकोऽयं ताश्च भगवत्यो विद्याः। यासां सिद्धयेऽहमप्यस्य पापोऽन्तरायः संवृत्तः। नूनमसमीक्ष्यकारिणा मयात्रेन्धनेनेव स्फुरच्छिखाकलापो ज्वलन एव पद्भ्यामाक्रान्तः।

कौशिकः। (सक्रोधम्)।　　10

प्रारब्धसाधनविघातविवृद्धमन्योः
शापाय धावति करो मम दक्षिणोऽयम्।
जातिं स्मरन्नपि चिराय समुज्झितां तां
सव्येतरस्तु मम चापमुपैति पाणिः ॥२३॥
(इत्युत्तिष्ठति)।　　15

St. 22—a) Pt2 भूरिकरुणा. D3 अयं (for असौ).—b) D3 क्रीडारूढ-समाधि-. N1.2 M1 D3 -विलसद्भ्रूभेद (D3 ०भङ्ग) भीमा- (for -विकटभ्रूभङ्ग-भीमा-).—d) N1.2 D7 त्वामासाद्य (for त्वामप्यद्य). N1 तदेव कर्म कुरुते (for दृशा तदेव कुरुते).

L 6 D2 om. all words from राजा to संवृत्तः (l. 8). D3 om.; S2 अये (for कथं स). D4 om.; N1.2 असौ; M1 अयं (for स). N1.2 M1 om. अयं.

L 7 M1 तावत्यो (for भगवत्यो). S2 ins. अपि before विद्याः. D3 यासां सिद्धये प्राप्तोऽहमन्तरायः (for all words from यासां to संवृत्तः). D4 यासामहमप्यस्य. Pt2 सिद्धं (for सिद्धयेऽहं). N1 अस्यास्त; N2 अप्यत्र; M1 अत्र; D7 अस्य (for अप्यस्य).

L 8 D2 क्रोधेन; D3.7 अन्धेन; D4-6 क्रोधेनेव; S2 क्रोधेनेव; Pt2 अन्धेनेव (for अत्रेन्धनेनेव). M1 om. अत्र.

L 8-9 N1 नूनमसमीक्षितकारिणा मयानर्थेन विकृतशिखाकलापो.

L 9 N1.2 D3 एष (for एव). N2 प्रत्याक्रान्तः (for पद्भ्यामाक्रान्तः).

L 10 D5 om. कौशिकः. D3 सरोषं (for सक्रोधं).

St. 23—a) D7 आरब्ध-.—c) N1 M1 इव; N2 corrupt (for अपि). D4 Pt2 समुत्क्षिप्ता.

राजा । (सभयमुपसृत्य) । भगवन्नभिवादये ।

कौशिकः । (क्रोधं नाटयति) ।

राजा । (पादयोर्निपत्य) । भगवन् मर्षय मर्षय । स्त्रीजनार्तप्रलाप-
मायावञ्चितस्याविजानतो मे क्षन्तुमर्हसि ।

5 कौशिकः । दुरात्मन् किं नामाविजानतो मे क्षन्तुमर्हसि । अरे रे
क्षुद्र न किल नाम भवतोऽहं विदितः ।

जातिस्वयंग्रहणदुर्ललितैकविप्रं
हप्यद्वसिष्ठसुतकाननधूमकेतुम् ।
सर्गान्तराहरणभीतजगत्कृतान्तं
10 चण्डालयाजिनमवैषि न कौशिकं माम् ॥२४॥

L 1 D4 सत्वरं (for सभयं). N1.2 D3 उपगम्य (for उपसृत्य).

L 2 N2 om. the whole line. D5 सक्रोधं (for क्रोधं).

L 3 D3 does not repeat मर्षय. S2.3 स्त्रीजनार्तिप्रलाप-.

L 3-5 N1.2 arrange the dialogue (from राजा पादयोर्निपत्य to क्षन्तुमर्हसि on l. 5) thus :

राजा । पादयोर्निपत्य । भगवन्मर्षय मर्षय ।

कौशिकः । दुरात्मन् किं नाम ।

राजा । स्त्रीप्रलापमायावञ्चितस्य विजानता मे क्षन्तुमर्हसि । (N2 for this line : राजा । भो मे क्षन्तुमर्हसि).

L 4 S2 -वञ्चितस्यापि जानतो मे.

L 5 M1 om. दुरात्मन्. D3 वञ्चनतामजानतो मे. D4 क्षन्तुमर्हसीति भवानाह. N1 D5 om. रे.

L 5-6 D2 om. (hapl.) all words from मे to भवतो.

L 6 N1 क्षुद्रक्षत्रिय ; M1 D3 क्षुद्रक्षत्रियापसद ; D7 क्षुद्र क्षत्र. N1.2 M1 D7 transp. भवतो and विदितः. D3 om. भवतो. S2 transp. अहं and विदितः.

St. 24—*a*) M1 -दृप्तं (for -विप्रं).—*b*) D4 तप्यद्- (for हप्यद्-). N1.2 D4.5 -वशिष्ठ- (for -वसिष्ठ-). M1 -कुल- (for -सुत-).—*c*) N1.2 -भीरु- (for -भीत-). D7 -कृताज्ञां (for -कृतान्तं).—*d*) D3 चाण्डाल-. D2-4 S1 Pt1 कौषिकं.

राजा। भगवन् प्रसीद प्रसीद नैवमवगन्तुमर्हसि।

अन्नक्षयादिषु तथाविहितात्मवृत्तिं
राजप्रतिग्रहपराङ्मुखमानसं त्वाम्।
आडीबकप्रधनकम्पितजीवलोकं
कस्तेजसां च तपसां च निधिं न वेत्ति ॥२५॥ 5

किं तु भीरुजनार्तप्रलापमुपश्रुत्येदमुपक्रान्तम्। स्वधर्माक्षिप्तचेतसस्त्वामविजानतो मे क्षन्तुमर्हसीति विज्ञापयामि।

कौशिकः। दुरात्मन् कथय कथय कश्च ते धर्म इति।

राजा। भगवन्

दातव्यं रक्षितव्यं च योद्धव्यं क्षत्रियैरिति। 10
गीतः पुराणैर्मुनिभिरेष धर्मः सनातनः ॥२६॥

कौशिकः। किं नाम (दातव्यमित्यादि पठति)।

राजा। अथ किम्।

L 1 M1 S3 do not repeat प्रसीद. D5 om. all words from नैवं to अर्हसि. N1 M1 मा मैवं; N2 corrupt (for नैवं). D2 नैवं गन्तुं; D3 मेवं मामवगन्तुं; D7 नैवं मावगन्तुं.

St. 25—*a*) N1 M1 D3.7 अन्नत्त्रयापदि; N2 अमुष्ययापदि (corrupt). D4.7 -विदिता- (for -विहिता-).—*c*) M1 आलीवक-; D7 आळीवक-; S2 नाडीवक-.

L 6 D3 भोजनार्त-. D7 om.; S2 [आ] र्ति- (for [आ]र्त-). D2.6 उपसृत्येदं. N1.2 om. इदमुपक्रान्तं. N1.2 -चेतसस्तु त्वां; M1 -तेजसस्त्वं; D3.7 -चेतसस्तत्वं; D4 -चेतसस्त्वं; D5 -चेतसा त्वं.

L 7 D5 अप्यजानतो (for अविजानतो). M1 विज्ञापयति.

L 8 M1 om. दुरात्मन्. N1 D2 do not repeat कथय. Pt2 repeats कश्च. N2 क नु ते स्वधर्म इति; D7 कश्च ते स्वधर्म इति.

L 9 M1 D3 om. भगवन्.

St. 26—*b*) D7 अपि (for इति).

L 12 N1 ins. सभ्रूबन्धं after कौशिकः. D3 om. नाम. N1.2 इति (for इत्यादि). M1 om. both lines 12 and 13.

कौशिकः । यद्येवं कथय कस्मै दातव्यं कश्च रक्षणीयः केन सह योद्धव्यम् ।

राजा । भगवन् श्रूयताम् ।

कौशिकः । कथ्यताम् ।

राजा । गुणवद्भ्यो द्विजातिभ्यो देयं रक्ष्या भयार्दिताः ।

5 अरातिभिश्च योद्धव्यमिति मे निश्चिता मतिः ॥२७॥

कौशिकः । दुरात्मन् यद्येवं मन्यसे तदा दीयतामस्मभ्यं विद्यातपोऽनुरूपं किंचित् ।

राजा । (सहर्षम्) । नन्वनुगृहीतस्तर्हि भगवता वैवस्वतो वंशः । तत्प्रसीद भगवन्प्रसीद

10 नार्हन्ति सर्वभुवनान्यपि दक्षिणायै
सर्वस्वदानविनिवेदनकुण्ठशक्तिः ।
पूर्णां धनैः कुशिकनन्दन तुभ्यमद्य
कृत्स्नामिमां वसुमतीं विनिवेदयामि ॥२८॥

L 1 D3 om. यद्येवं कथय. M1 किं नाम (for कथय कस्मै). N1 D3 ins. ते after कश्च. N1 M1 D4 ins. इति after योद्धव्यं.

L 2 D7 om. भगवन् श्रूयतां.

L 3 M1 D7 S2 om. the whole line. N1.2 D3 ins. दुरात्मन् before कथ्यतां.

St. 27—*a*) D5 द्विजादिभ्यो.—*b*) D3 भयातुराः (for भयार्दिताः).—*c*) D4 अरातिभ्यश्च.

L 6 S3 om. दुरात्मन्. M1 transp. दुरात्मन् and यद्येवं. N1.2 अनूचानं मां मन्यसे । यद्येवं दीयतां ; D3 यदि मामनूचानं मन्यसे तदा दीयतां (for यद्येवं मन्यसे तदा दीयतां). M1 अनुष्ठानं मन्यसे (for मन्यसे). D6 om. तदा.

L 8 D5 om. भगवता.

L 9 M1 D3 transp. first प्रसीद and भगवन् ; N1.2 transp. भगवन् and second प्रसीद.

St. 28—*a*) N1.2 M1 D3.7 यस्य (for सर्व-).—*b*) N1.2 M1 D3 सर्वस्वमात्र- (for ०दान-). N1 -कर्मशक्तिः (for -कुण्ठशक्तिः).

कौशिकः। (साश्चर्यमात्मगतम्)। भवत्वेवं तावत्। (प्रकाशम्)। राजन् स्वस्ति। किं तु नादक्षिणं दानमामनन्ति। तदर्हसि दक्षिणां दातुमिदानीम्।

राजा। (सव्रीडमात्मगतम्)। किमत्र प्रतिपत्तव्यम्। (चिरं विचिन्त्य सहर्षम्)। भवत्वेवं तावत्। (प्रकाशम्)। भगवन् 5

समुपाहृत्य दास्यामि हेम्नां लक्षं च दक्षिणाम्।
अद्यप्रभृति मे मासमवधिं क्षन्तुमर्हसि ॥२९॥

कौशिकः। अनुमतोऽयमवधिः। किं तु परिहृत्य वसुमतीमन्यतो समुपाहृत्य दातव्यम्।

राजा। (साशङ्कमात्मगतम्)। कथमत्र प्रतिविधेयम्। (विचिन्त्य 10

L 1 D2 om. कौशिकः. S3 om. आत्मगतं. S3 ins. आ किमत्र प्रतिपत्तव्यं। चिरं विचिन्त्य सहर्षं before भवत्वेवं तावत्, repeating these words below, lines. 4-5. D4 om. भवत्वेवं तावत्. M1 om. all words from साश्चर्यं to प्रकाशं.

L 2 D6 om. किं तु. D7 ins. मनीषिणां after आमनन्ति. D2 om.; D5.6 अर्हति (for अर्हसि).

L 2-3 M1 तदर्हति दक्षिणामिदं दानं ते ; D3 मनीषिणः पाड्गुण्यार्थं नु तस्यैव दक्षिणां दातुमर्हसि (for तदर्हसि दक्षिणां दातुमिदानीं).

L 3 N1.2 om. इदानीं. D4 ins. उचितं after इदानीं.

L 4 N1 सभयं ; N2 सभीतं ; S2 सव्रीळं (for सव्रीडं). D3.4 स्वगतं (for आत्मगतं).

L 5 M1 D3 om. ; S3 सहर्षं (for प्रकाशं).

St. 29—*b*) D3 om. च.—*d*) N1.2 M1 D7 S3 कर्तुं (for क्षन्तुं).

L 8 N1.2 D3.7 ins. मे after परिहृत्य.

L 8-9 N1.2 D3 समाहृत्य (for समुपाहृत्य).

L 9 D3 दास्यमि (for दातव्यं). After दातव्यं, D5 ins. चिरं विचिन्त्य सहर्षं भवत्वेवं तावत् but deletes the words by means of enclosed brackets (see v. l. to line 1).

L 10 S2 om. साशङ्कं. S3 om. साशङ्कमात्मगतं. D3.4 स्वगतं किमत्र (for आत्मगतं कथमत्र). N2 M1 विधेयं (for प्रतिविधेयं). N2 om. विचिन्त्य.

सहर्षम्)। हन्त हन्त लब्धं प्रतिविधानम्। यतोऽस्ति किल भगवतः शिवस्य परिग्रहपरमं क्षेत्रम्।

वाराणसीति वसुधातलभोगभिन्नां
यामन्तरिक्षनगरीं मुनयो वदन्ति।
5 श्रद्धेयमागमदृशो विदुरन्तरालं
बालाग्रभागपरिपाटिसहस्रसूक्ष्मम् ॥३०॥

तत्राहृत्य दास्ये। (प्रकाशम्)। भगवन् यदादिशसि। (आभरणान्यवतार्य)। भगवन्

एताः श्रियो भगवती वसुधा तथेयं
10 अस्त्राण्यमूनि नृपलाञ्छनमेष मौलिः।
तद्दर्शनादनुगृहाण मयोपनीत-
मेतत्पुनः कुशिकनन्दन पादयोस्ते ॥३१॥

(इति पादयोर्निपत्योत्थाय सहर्षमात्मगतम्)। दिष्ट्या फलितमिदानीमायासभूयिष्ठेनापि मे राज्यभारेण। (सानन्दम्)।

L 1 N2 om. सहर्षं. M1 D2-4 S2.3 Pt2 do not repeat हन्त. M1 D3 ins. इदानीं after लब्धं. D3 om. किल भगवतः.

L 2 D3 शिवस्य परमं क्षेत्रं. M1 परिग्रहः परमं क्षेत्रं; D2.4.7 S1-3 Pt1.2 परिग्रहः परं क्षेत्रं; D5 परिग्रहः क्षेत्रं; D6 परिग्रहपरः क्षेत्रं.

St. 30—*a*) D3.4 S3 -भागभिन्नां.—*b*) N1.2 अन्तरीक्ष-.—*c*) N1 आगमविदो. N1.2 S3 अन्तरायं.—*d*) D6 -सूक्ष्मां.

L 7 D2.6 S1 Pt1 तत्; D4 S2.3 Pt2 ततः (for तत्र). D4 om. भगवन् and ins. इति after आदिशसि.

L 8 D4 उत्तार्य (for अवतार्य). D3 om. भगवन्.

St. 31—*a*) D5 भवती (submetric) (for भगवती). D4.7 तथेयं.—*b*) N1.2 वस्त्राण्यमूनि. S2 नव- (for नृप-).—*c*) N1 त्वं दर्शनात्; N2 त्वद्दर्शनात्.—*d*) D3 तुभ्यमद्य (for पादयोस्ते).

L 13 N1.2 om. इति. D3 ins. च after उत्थाय. S3 om. आत्मगतं.

L 14 S3 मया सुभूयिष्ठेनापि (for आयासभूयिष्ठेनापि). N2 D3 om. अपि. N1.2 M1 D3 om. मे. D4 om. सानन्दं.

मया मुनेरयं मन्युर्यो वज्र इति शङ्कितः ।
स एष कुसुमापीडः पतितो मम मूर्धनि ॥३२॥

भगवति वसुंधरे तदियमापृष्टासि ।

वैवस्वतैर्नृपतिभिः किल लोकधात्रि
त्वं देवि वीरयशसा सह रक्षितासि ।
त्यक्ता मया यदसि दुर्लभपात्रलोभा-
देकं क्षमस्व मम दुर्नयमेनमेव ॥३३॥

तद्यावदयोध्यां गत्वा भगवतः प्रतिश्रुतं संपाद्य दक्षिणोपार्जनाय वाराणसीमेव गच्छामि। (प्रकाशम्)। भगवन् इतोऽयोध्यां गत्वा कृतकृत्यं निर्वर्त्य दक्षिणोपार्जनाय ममाज्ञापयितुमर्हसि । 10

काशिकः। (साश्चर्यमात्मगतम्)। अहो दुरात्मनः स्थैर्यं महानुभावता

St. 32—*b*) D5 om. यो.—*c*) N1.2 D3 एव (for एष).

L 3　M1 D3 ins. आकाशे before भगवति. N2 तदियं मया दृष्टासि ; D4 तदिदमापृष्टासि ; S2.3 तदियमापृच्छ्यसे.

St. 33—*a*) N2 चाह्मगाति ; D4 S3 लोकधात्री.—*b*) N2 रातिषु वीरयशमा (sic) वर्जितासि.—*c*) N1 D3 S3 -लाभात् (for -लोभात्).—*d*) S2 एवं (for एकं). N1.2 D3.5 दुर्णयं. N1 M1 D3 एतदद्य ; N2 एनदेव ; D7 एतदम्ब ; S2 एनमम्ब (for एनमेव).

L 8　D3 ins. स्वगतं before तद्यावत्. N2 प्रतिपन्नं (for प्रतिश्रुतं). N1.2 प्रतिपाद्य (for संपाद्य).

L 9　M1 सज्जीभवामि (for वाराणसीमेव गच्छामि).

L 10　D2 om. ; N1.2 M1 D3.7 कृतकृत्यनिवृत्तं (for कृतकृत्यं निर्वर्त्य). N1.2 मामनुज्ञातुं ; D3.5 मामाज्ञापयितुं.

L 11　S3 om. ; D3 स्वगतं (for आत्मगतं). S3 आः अहो. M1 मनुभाविता (for महानुभावता).

च। दुरात्मन् अचिराद्द्रक्ष्यामि ते शौण्डीर्यम्। तथा हि

पश्यामि यावच्चलितं न सत्या-
द्राज्यादिव स्वाद्चिराद्भवन्तम्।
त्वद्दुर्नयोद्दीपिततीव्रतेजा-
5 स्तावन्न मे शान्तिमुपैति मन्युः ॥३४॥

(प्रकाशम्)। राजन् एवमस्तु को दोषः।

(इति निष्क्रान्तौ)॥

इति द्वितीयोऽङ्कः समाप्तः॥

L 1 N1.2 चिरात्; D6 नचिरात (for अचिरात). N2 सोवीर्यं; D2 शौडीर्यं; D5.6 शौटीर्यं; D7 धैर्यं. M1 शौटीर्यं ते by transp.

St. 34—*a*) N1 पतितं; N2 विनतं (for चलितं).—*c*) N1.2 D2 त्वद्दुर्णय-. D2 -उद्दीरित- (for -उद्दीपित-). N1.2 M1 D3 -तिग्मतेजाः.—*d*) N1 तावन्न शान्तिं मम याति मन्युः; N2 तावन्न मे मर्षमुपैति मन्युः.

L 6 N1.2 M1 ins. भवत्वेवं तावत् before प्रकाशं. N1.2 om. राजन्.

L 7 N1.2 निष्क्रान्ताः; D3 S2 निष्क्रान्ताः सर्वे (for निष्क्रान्तौ).

Colophon. N1.2 द्वितीयोङ्कः समाप्तः; D1 missing; D2 S3 इति द्वितीयोङ्कः; M1 D3.5.6 S1.2 द्वितीयोङ्कः; D4 इति चण्डकौशिकनाटके द्वितीयोङ्कः; D7 चण्डकौशिके द्वितीयोङ्कः; Pt1 इति आर्यक्षेमीश्वरकृते चण्डकौशिकनाटके द्वितीयोङ्कः; Pt2 इति चण्डकौशिके द्वितीयोङ्कः.

(ततः प्रविशति बीभत्सवेषः पापपुरुषः)

पापपुरुषः। (विकटं परिक्रम्योच्चैर्विहस्य)।

मुहमेत्तमहुलमहुले शोअविओआहिवाहिकडुमय्य्हे ।
बहुणलकदुक्खदालुणपलिणामे दुस्कले क्खु हगे ॥१॥

L 1 N1 प्रकृतिविकृतबीभत्समलिनवेशः ; N2 प्रकृतिमलिनवेशः ; D2.5 S2.3 Pt2 कृतबीभत्सवेषः ; D3 विकृतमलिनवेषः ; D7 विकृतिबीभत्सवेष-. N1.2 पुरुषः (for पापपुरुषः).

L 2 D3.5 om ; N1.2 पुरुषः (for पापपुरुषः). N1.2 D3 साटोपं (for विकटं). S3 ins. सभयमुपसृत्य after विहस्य.

St. 1 Māgadhī appears to be the Prakrit of this verse and the following passage (Cf. Pischel, *Grammatik* §23). But Śaurasenī having been the more familiar Prakrit, its forms are confused with those of Māgadhī. As far as possible, we have restored the recognised Māgadhī forms, but the Mss variants are also noted in each case.—This verse is lost in S3.—*a*) D2 मह्मेत्त- ; D4 मुख० ; D5 मुहु० ; D7 मुहमित्त-. D2-4.6 S1 Pt1 -मुहुलमुहुले.—*b*) Parts of the verse are lost in S2. All Mss (D1 missing) and Pt सोअ- (for शोअ-). D2.6 S1 Pt1 -विओअआहि- ; D7 -विअआहि- ; S2 -वओआहि-. वाहि lost in M1. D4 om. ; D5 -आहिताहि- (for -आहिवाहि-). D2.3.7 -कडुअ- (for -कडु-). N1.2 -मज्झो ; other Mss (D1 missing) -मज्झे.—*c*) D7 -णलक-. D2.4 S1.2 Pt1.2 -दुःख- (for -दुक्ख-). M1 बहुलणअदुक्खे. D2.6 -दारुण-.—*d*) N1.2 दुस्सहो ; M1 D2.4-6 S1 Pt1.2 दुक्कले ; D3 दुक्खले. N1.2 D3 om. ; D4.7 क्खु ; D5 खु (for क्खु). N1.2 D3 S2 हग्गे. D7 corrupt for this passage. For the Māgadhī form in the text (sk for ṣk), Hemacandra 4. 289 ; Pischel, *Grammatik* § 302.

The Sanskrit Chāyā of the verse would be :

मुखमात्रमधुरमधुरः शोकवियोगाधिव्याधिकटुमध्यः।
बहुनरकदुःखदारुणपरिणामो दुष्करः खलु अहम् ॥

(पुरतोऽवलोक्य सभयमपसृत्य)। हा मादिए उच्छादिदे म्हि वावादिदे म्हि इमाए दुग्गेय्यह्णामधेआए दुस्टणअलीए। चिष्ठदु दाव इध प्पवेशे, पेस्किदुं पि ण पालेमि एदं। ता किं णु क्खु एत्थ कलिश्शं। (संप्रधार्य)। भोदु दाव एअन्ते भविअ
6 चिष्ठिश्शं। येण पविशन्तेहिं यणेहिं यम्मन्तलशंचिदे पलिखत्ते

L 1 D3 om.; N1.2 M1 पुरः (for पुरतः). D6 उपसृत्य. N1 मादिके मादिके; D3 Pt1 मादीए; D7 मादिके. N1.2 M1 उच्छादिदम्हि; D3 उक्खादिदम्हि; Pt2 उच्छोदिदम्हि.

L 2 N2 D5 om.; N1 M1 D3.7 वावादिद म्हि (for वावादिदे म्हि). D2.3 S1 Pt1.2 दुग्गेज्ज-; D4 दुगोफ्फ्-; D5 दुग्गोज्झ-; D7 दुगोज्झ-; S2 दुग्गोच-; other Mss (D1 missing) दुग्गेज्झ. D3 S2 -णामहेआए. N1.2 D7 दुड्ढ-; M1 दुट्ठ-; D2.3.6 S1.2 Pt1.2 दुट्ठ-; D4 दुष्ट-; D5 दुट्टा-; for the Māgadhī form in the text, Pischel § 303. All Mss (D1 missing) चिट्ठदु; for the Māgadhī form in the text, Pischel § 185, 303, 323.

L 3 D3 इद; S2 इत्थ (for इध). N1.2 D4 S1 Pt1.2 प्पवेसे; M1 D3 प्पवेसो; D7 पवेसो. D3 पेक्खिदुं; the remaining Mss (D1 missing) पेच्छिदुं; for the Māgadhī form, Pischel as above. D4 om. पि. N1.2 एदं ण वालेमि (for ण पालेमि एदं). M1 transp. ण पालेमि and एदं. S2 वालेम (for पालेमि). D3 om. एदं. S2 की ण (for किं णु).

L 3-4 N1.2 दाणि (for णु क्खु एत्थ).

L 4 All Mss (D1 missing; lost in M1) खु; D4 S2 हखु (for क्खु). D2.4 एतच्छ; S2.3 इह (for एत्थ). N1.2 M1 D2.4-6 S2 कलइस्सं; S1 Pt1.2 कलईस्सं; D3.7 कलिस्सं. M1 भोदु भोदु; S2 होदु होदु; S3 होदु (for भोदु). दाव lost in M1. D7 इदो पअंते; S2.3 इदो अन्ते; Pt1 इदो एअन्ते (for दाव एअन्ते).

L 5 D7 चिट्ठिस्सं; S2 चिट्ठस्सं; the remaining Mss (D1 missing) and Pt चिट्ठिस्सं. N1 D2-6 S2.3 जेहिं; M1 येहिं; other Mss जेण. For Māgadhī य for ज, Pischel § 236. All Mss (D1 missing) and Pt पविसन्तेहिं, जणेहिं (M1 om.) and -संचिदे (with palatal ज and dental स). N1.2 D2.6.7 S1.2 Pt1.2 जम्मकाल-; D3.5 जम्मन्तर-; D4 जम्मन्तरे. N1.2 ins. हग्गे after -शंचिदे. D2.6.7 S1 Pt1.2 पक्खित्ते; D3 पलिखन्ते; D4 पक्खित्ते; D5 पक्खित्ते; S2.3 पक्खिन्ते.

ताणं पुणो वि णिक्कमन्ताणं पश्चा अणुलग्गिश्शं।

(नेपथ्ये)

शंभोः पादाब्जमुद्रा शिरसि भगवतस्तस्य तादृक्प्रसादः
पुत्रप्रीतिर्भवान्याः श्रुतमतनु तथा नैष्ठिकं तत्तपो मे।
स्नाय्वस्थिग्रन्थिसारं तदपि वपुरिदं जर्जरत्वङ्निबद्धं
यत्सत्यं दुर्विलङ्घ्या भवति परिणतिः कर्मणां प्राकृतानाम् ॥२॥

पुरुषः। (सावष्टम्भम्)। आः अस्ति य्येव एदं यदि एदाए दुस्टणअलीए शे लाए दुलाआले हलिश्चन्दे ण होदि।

L 1 S2 ताणिं ताणिं; S3 ताणं ताणं (for ताए). N1.2 M1 D3.7 Pt2 transp. पुणो वि and णिक्कमन्ताणं. S2 णिक्कमिताणि. All Mss (D1 missing) and Pt पच्छा (S2 पचा; S3 पच्छि) अणुलग्गिस्सं. After अणुलग्गिश्शं, N1.2 read : विमृश्य। आ अत्थि ज्जेव जदि (N2 अपि) एमाए दद्धणअरीए णलाधिवणिवासे दुलाआलहलिचन्दस्स ण होदि and omits the passage as found below from सावष्टम्भं आः अस्ति to ण होदि (l 7-8).

St. 2—a) D3 -मुद्रान्; D7 -माला; S2 -मुद्रः.—b) N1.2 transp. नैष्ठिकं and तत्तपो.—c) D4 S1 Pt1 जर्जरं त्वङ्निबद्धं.—d) N1.2 M1 D3.7 S2 प्राक्तनानां (for प्राकृतानां).

L 7 M1 D3 ins. श्रुत्वा before सावष्टम्भं. D7 om.; Pt2 आ (for आः). All Mss and Pt (D1 missing) अत्थि ज्जेव or जेव्व (for अस्ति य्येव) and जइ (for यदि). For अस्ति in Māgadhī, see Pischel § 498. M1 इदं (for एदं) and एशा (for एदाए).

L 7-8 N1.2 om. all words from आः अस्ति to ण होदि here and ins. them as above (l. 1); D3 corrupt for this passage.

L 8 All Mss (except D5; M1 om.; D1 missing) and Pt दुट्ठ- (for दुस्ट-) and से (D7 एम) (for शे). M1 णअलीए. M1 ललाहिवेण; D3 S1 Pt1.2 लाआ; D7 णलाहिए (for लाए). M1 दुलाआलेण. In S2, passages from णअलीए up to नागच्छति (p. 55. l 6) lost on missing folios. D2 हरिश्चन्दो; D4 हरिश्चन्द्र; D5.6 हरिश्चन्दे (Pischel § 301). M1 ins. अत्ताणं before होदि.

(सविस्मयम्)। के एशे मन्तेदि। (नेपथ्याभिमुखमवलोक्य)। हिं कहं भअवदो विशमलोअणश्श आशाणपलिचालके भिङ्गी इदो य्येव आअश्चदि। ता तुलिदं अवक्कमामि। (इति निष्क्रान्तः)।

(ततः प्रविशति भृङ्गिरिटिः)

5 भृङ्गि। (शंभोरित्यादि पठित्वा विचिन्त्य)। कथमन्यथा राजर्षेर्हरिश्चन्द्रस्यापि दशाविपर्ययमद्य देवो देव्यै निवेदितवान्।

यस्याद्भुतं कथयतश्चरितं भवस्य
रोमाञ्चभिन्नकणभस्मघनाङ्गयष्टेः।
व्यावल्गितभ्रू नयनत्रयमाविरासी-
10 द्वेल्लच्छशाङ्कशकलश्चपलश्च मौलिः ॥३॥

L 1 N1.2 ins. श्रुत्वा before सविस्मयं. N1.2 अले के उण (N2 om. उण) एसे (for के एशे). All Mss (D1 S2 missing) एसे (for एशे). D4 om. all words from तेदि (in मंतेदि) to इ (in °इति, l 3). N1.2 ins. सभयं ; D2 ins. च after अवलोक्य.

L 2 D3 om. ; N1.2 M1 कधं ; D7 कथं (for कहं). N2 om. भअवदो. The dental स in विशम and आशाण is in all Mss (D1 S2 missing) and Pt. D2.4-7 S1 Pt1.2 -पडिचालके ; D3 -पडिचालए. M1 D7 ins. भअवं before भिङ्गी. M1 भिलिङ्गी ; D3 भिंगिरीडी ; D4 भृंगीरिटिः ; S3 हिङ्गी.

L 3 N1 M1 ज्जेव ; D3 ज्जेव्व ; D2.4-7 S1 Pt1.2 एव्व(for य्येव). All Mss (D1 S2 missing) and Pt आअच्छदि. N1 D7 repeat ; other Mss (D1 S2 missing) and Pt तुलिअं. M1 अवक्कवामि ; D3 निक्कमामि.

L 4 N1.2 भृङ्गरिटिः ; M1 भृङ्गी ; D2.5.6 भृङ्गिरीटिः.

L 5 D2.3 om. भृङ्गि. M1 D2.4-7 S1 Pt1.2 पठति (for पठित्वा).

L 6 N1.2 D3.7 ins. भाविनं before दशा-. N1.2 दशाविधिविपर्ययं ; S3 दशाविपर्यासं. D3.7 ins. एव before अद्य. M1 om. देवो.

St. 3—*a*) N1 D3 तस्य (for यस्य).—*c*) D4 व्यावलितभ्रु नयन- ; S3 व्यावल्गिताभ्रुनयन-.—*d*) N1 M1 -शकलप्रचलश्च ; N2 corrupt ; D3 -शकलः प्रचलश्च.

अथासाविह प्रवेक्ष्यतीति समं देव्या देवो शशाङ्कमौलिरपि पर्युत्सुक एव। तत्रात्रदहमपि भगवतः पूजां निर्वर्त्य सज्जीभवामि। (इति निष्क्रान्तः)।

प्रवेशकः ॥

(ततः प्रविशति सचिन्तो राजा)

राजा। दत्त्वैतां द्विजसत्तमाय वसुधां प्रीत्या प्रसन्नं मनः
स्मृत्वा ताम्यति दक्षिणां विधिवशाद्गुर्वीमनिर्यातिताम्।
कर्तव्यो न धनागमोऽस्य विषये स्थानं भवानीपते-
राहुर्यन्न वसुंधरेति तदहं वाराणसीं प्रस्थितः ॥४॥

(चिन्तां नाटयित्वा दीर्घं निःश्वस्य)। कष्टं भोः कष्टम्।

दाराः सूनुरिदं शरीरकमिति त्यागावशिष्टं त्रयं 10
संप्राप्तोऽवधिरद्य सत्यमपरित्याज्यं मुनिः कोपनः।
ब्रह्मस्वोपहतं च जीवितमिदं न त्यक्तुमप्युत्सहे
किंकर्तव्यविचारमूढमनसः सर्वत्र शून्या दिशः ॥५॥

L 1 N1.2 M1 अथ चासाविह ; D3 अथ चामाविह. N1.2 प्रेक्ष्यतीति (for प्रवेक्ष्यतीति). M1 देवोऽपि. M1 D7 मृगाङ्क- (for शशाङ्क-). N2 M1 om. अपि. D2 om. all words from पर्युत्सुक to प्रवेशकः (l 3). M1 न (for एव).

L 2 N1.2 पादपूजां निवर्त्य (for पूजां निर्वर्त्य). N1.2 M1 D3.7 ins. तद्दर्शनाय after निर्वर्त्य. N1.2 M1 सज्जो भवामि.

L 4 D1 resumes from सचिन्तो राजा (see v. l. on p. 35, l 7).

L 5 D3.7 om. राजा.

St. 4—*a*) D5 दत्त्वेमां (for दत्त्वैतां).—*b*) M1 विधिवशा. N1 गुर्वी मुनेर्याचितां ; N2 गुर्वीं मुनिर्याचितां ; D1.5 गुर्वीमनिर्यापितां ; D3.7 गुर्वीमनिर्याचितां. —*c*) M1 transp. न and अस्य.—*d*) D1 प्राहुर्यन्न.

L 9 M1 om. दीर्घं. D3 ins. च after दीर्घं and om. the first कष्टं. D3 om. the second कष्टं.

St 5—*a*) M1 D1-7 S1.3 Pt1.2 अयं (for इदं) and इदं (for इति). D3 दत्तावशिष्टं.—*b*) D1 संपूर्णो- (for संप्राप्तो-). S3 संप्राप्तावधिरद्य. D6 वधिरद्य (for [अ] वधिरद्य). D4 दानं (for सत्यं). N2 M1 D1.3 क्रोधनः (for कोपनः).—*c*) D4.6 S3 ब्रह्मस्वोपहितं.—*d*) S3 दशः (for दिशः).

(अग्रतोऽवलोक्य सहर्षम्)। कथमियं वाराणसी। भगवति वाराणसि नमस्ते। (विचिन्त्य साश्चर्यम्)।

यद्वाञ्छन्ति क्षपिततमसो ब्रह्मचर्यैस्तपोभिः
प्रव्रज्याभिः श्रुतशमदमानाशकैर्ब्रह्मनिष्ठाः।
5 तद्देहान्ते कथयति हरस्तारकं ज्ञानमस्मि-
न्प्राणत्यागाद्भवति न पुनर्जन्मने येन जन्तुः ॥६॥

अपि च

विमुच्यन्ते जन्तोरिह निविडसंसारनिगडाः
शिरस्तद्वैरिञ्चं न्यपतदिह हस्तात्पशुपतेः।
10 विमुक्तस्तत्पापादभवदविमुक्तः स भगवा-
न्न मुक्तं तेनैतत्सह दयितया क्षेत्रमसमम् ॥७॥

तत्केनोपायेन मुनेरानृण्यमुपगच्छामि। (सचिन्तम्)।

किं जित्वा धनमाहरामि धनदं त्यक्तश्रियः किं जयै-
र्याच्वादैन्यमपि द्विजातिसुलभं न क्षत्रियाः कुर्वते।
15 वाणिज्यं धनमूलमस्ति न धनं निष्किञ्चनस्याद्य मे
सर्वं कालमपेक्षते विधिवशान्नैवास्ति कालक्षयः ॥८॥

L 1 D2 om. all words from कथमियं to साश्चर्यं (l 2). D5.7 ins. सा after इयं. N1.2 D3 om. वाराणसि.

L 2 N1.2 आश्चर्यमाश्चर्यं ; D3 सहर्षं (for साश्चर्यं).

St. 6—*a*) D7 क्षयित- (for क्षपित-).—*b*) M1 D3.7 श्रुतशमदमोपासनै-र्ब्रह्मनिष्ठाः. D5 -नाशनैः (for -नाशकैः).—*c*) D1 वितरति (for कथयति).—*d*) D6 भगवति (hypermetric) (for भवति).

St. 7—*a*) D7 -निगळाः (for -निगडाः).—*b*) D3 वैरिंच्यं ; D5 वैरिंचं.—*c*) D7 (corrupt) तत्पापादपि च य विमुक्तः.—*d*) D2 om. न (submetric). M1 मुक्तः. D1.3 चेत्रममलं.

L 12 D1 ins. सनिर्वेदं निश्वस्य before तत्. M1 अवगच्छामि ; D6 इच्छामि (for उपगच्छामि). N2 D1 om. ; N1 D3 विचिन्त्य (for सचिन्तं).

St. 8—*a*) D4 त्यक्ताः श्रिया.—*b*) N1.2 M1 D3 शिक्षिताः (for कुर्वते). —*c*) D6 धनमौल्यमस्ति.—*d*) D7 Pt2 नैवास्मि कालाक्षमः ; S3 नैवास्ति कालक्षमः ; M1 Pt1 नैवास्मि कालक्षमः.

तत्किं करोमि मन्दभाग्यः। (संप्रधार्य सहर्षम्)। हन्त हन्त तदह-
मिदानीम्

आत्मानमेव विक्रीय सत्यं रक्षामि शाश्वतम्।
तस्मिन्नरक्षिते नूनं लोकद्वयमरक्षितम्॥९॥

(सावष्टम्भम्)। तद्यावदेव वत्सं रोहिताश्वमनुपालयन्ती दीर्घाध्व- 5
विश्रान्ता देवी नागच्छति तावदेवाहं सत्वरमुपगम्यात्मनः समीहितं
संपादयामि। (ऊर्ध्वमवलोक्य)। कथं मध्यमह्नः समारूढो भास्वान्।
तथा हि

तपति तपनस्तीक्ष्णं चण्डः स्फुरन्निव कौशिको
वहति परितस्तापं पन्था यथा मम मानसम्। 10
इयमपि पुनश्छाया दीनां दशां समुपाश्रिता
हतविधिवशाद्देवीवाधो निषीदति भूरुहाम्॥१०॥

तदिदानीं प्रत्यासन्नमवधेः पर्यवसानम्। अथवा हरिश्चन्द्रस्यैव। हा

L 1 M1 om. सहर्षं. N1.2 भवतु भवतु (for हन्त हन्त). S1.3 Pt1 do not repeat हन्त. N2 om. तदहं.

L 2 N2 D4 om. इदानीं.

St. 9—*c*) D3 नृणां (for नूनं)—*d*) D7 अरिक्षितं (for अरक्षितं).

L 5 N1.2 om. सावष्टम्भं. D3 om. एव. N2 वत्सरोहिताश्वं.

L 5-6 D1 देवी दीर्घाध्वमनुश्रान्ता (for दीर्घाध्वविश्रान्ता देवी).

L 6 N1.2 D3 -परिश्रान्ता; M1 -परिश्रमा (for -विश्रान्ता). S2 resumes from तावदेवाहं (see v. l. to line. 8. p. 51). M1 D3 om. अहं. D3 उपक्रम्य; D4 उपागम्य (for उपगम्य). M1 om. सत्वरमुपगम्य. D1 आत्मसमीहितं (for आत्मनः समीहितं).

L 7 D2 मध्याह्नं; D5 मध्याह्नः; S2 अर्धं नभः (for मध्यमह्नः). D4 ins. भगवान् before भास्वान्. D7 S3 भगवान् (for भास्वान्).

L 8 D4.5 om. तथा हि.

St. 10—*a*) N1 तीक्ष्णः; N2 तीव्रः (for तीक्ष्णं). Pt2 transp. तीक्ष्णं and चण्डः.—*c*) D2.4-6 S1-3 Pt1.2 समुपस्थिता (for समुपाश्रिता).—*d*) N2 न सीदति (for निषीदति).

L 13 D1 तदिदं (for तत्). D2.4-7 S1.2 Pt1.2 तदिदमासन्नं (for तदिदानीं प्रत्यासन्नं). N1.2 D1 हरिश्चन्द्रहतकस्यैव.

हतोऽस्मि मन्दभाग्यः। (इत्यात्मानं पातयित्वा सहसोत्थाय सनिर्वेदम्)।
दुरात्मन् हरिश्चन्द्रहतक

प्रतिश्रुतां संप्रति दक्षिणां प्रा-
गपूरयित्वा द्विजसत्तमाय।
5 ब्रह्मस्वदग्धश्चलितश्च सत्या-
द्गमिष्यसि त्वं शठ कान्प्रदेशान्। ११॥

तद्यावद्वणिग्वीथीमवतीर्य प्रकृतमनुतिष्ठामि। आगतप्रायेण तेन मुनिना भवितव्यम्। (इति सत्वरं परिक्रम्यैकान्ते स्थितः)।

(ततः प्रविशति कोपं नाटयन्कौशिकः)

10 कौशिकः। प्रणाशाद्विद्यानां करतलगतानामुपचितो
निरुद्धो दुर्बुद्धेर्विनयमसृणैस्तस्य चरितैः।
शिखी वेगादन्तर्ज्वलितघनशुष्केन्धनगतो
बहिर्धारासिक्तं विपिनमिव मन्युर्दहति माम् ॥१२॥

(सामर्षम्)। दुरात्मन् हरिश्चन्द्रहतक

L 1 D6 हतोऽस्मीति मन्दभाग्योऽहं. D5 मन्दभाग्यं (for मन्दभाग्यः). D6 om. इति. D3 ins. च after उत्थाय.

St. 11—*a*) D5 drops संप्रति.—*c*) -दग्धं चलितं च.—*d*) S3 क्रमिष्यसि (for गमिष्यसि). N1 D1.7 नु लोकान् ; D3 हि लोकान् ; D5 लोकान् (submetric) (for प्रदेशान्). M1 त्वं शठान् हि लोकान् (unmetrical).

L 7 D1 तथा भवतु (for तद्यावत्). D1 अवलोक्य ; D3 गत्वा (for अवतीर्य). D1 प्राकृतमनुसरामि ; S2 प्रकृतं कार्यमनुतिष्ठामि. N2 om. तेन. M1 transp. तेन and मुनिना.

L 8 N1.2 शीघ्रं (for सत्वरं).

L 9 N1.2 om. कोपं नाटयन्. Pt2 om. ; M1 D1.3.4 क्रोधं (for कोपं).

L 10 D3 om. ; M1 विश्वामित्रः (for कौशिकः). N1.2 D3 ins. सक्रोधं after कौशिकः.

St. 12 Some words and letters of this verse are lost in S2.—*a*) D4 विश्वानां (for विद्यानां).—*b*) M1 विरुद्धैः (for निरुद्धः).—*c*) D4 शिखा. M1 D3 अन्तर्ज्वलित इव शुष्के- ; D4 °ज्वलन इव शुष्के-.—*d*) M1 D2.3.6 हविर्धारासिक्तं ; S3 हरिर्धारासिक्तो.

L 14 N1.2 om. सामर्षं. D5 om. all words from सामर्षं to सविस्मयं (l 2 p 57).

पश्यामि यावज्ज्वलितं न (३।३४) (इत्यादि पठति)। (दृष्ट्वा सविस्मयम्)। अये कथमसौ प्राप्त एव दुरात्मा अथवा महात्मैव। भवतूपसर्पामि। (तथा कृत्वा सक्रोधम्)। आः कथमद्यापि न संभृतानि मे दक्षिणासुवर्णानि।

राजा। (ससंभ्रमम्)। कथं भगवान्कौशिकः। भगवन् अभिवादये।

कौशिकः। धिगनार्य किमद्याप्यलीकवाङ्माधुर्यैरस्मान्वञ्चयितुमिच्छसि।

राजा। (कर्णौ पिधाय)। भगवन् मर्षय मर्षय।

कौशिकः। (क्रोधं नाटयित्वा)। दुरात्मन् अलीकदानसंभावना-प्रख्यापितमिथ्यापौरुषप्रपञ्च तिष्ठ तिष्ठ

L 1　D2 चलितं न सत्यादि पठति ; D4 चलितं नेत्यादि पूर्वोक्तमेव पठति. N1.2 M1 D1.5.7 read the entire verse and therefore omit the stage direction (v. l. in N1.2 M1 D1 -तिग्मतेजाः). D1 ins. राजानं ; D7 ins. राजा (!) before दृष्ट्वा. All words from दृष्ट्वा to दुरात्मा(l 2) lost in S2.

L 2　N1.2 om. सविस्मयं अये. M1 अये प्राप्त एवासौ हरिश्चन्द्रहतकः ; D1 अये प्राप्त एवायं दुरात्मा ; D4 अये कथमसौ दुरात्मा प्राप्त एव ; D6.7 अस्त (D7 अये कथं) प्राप्त एवासौ दुरात्मा. N1.2 कथं प्राप्त एवायं दुरात्मा अथवा (N2 om. this word) न सम्यग् ब्रवीमि महात्मैव हरिश्चन्द्रो निसर्गदानात्. D2 om. all words from एव to मे (l 4).

L 3　N1.2 D3 उपसृत्य ; D1 तथा करोति (for तथा कृत्वा). D7 ins. स्थितः। कौ। after तथा कृत्वा. D1 ins. कौशिकः before सक्रोधं. D6 कथमसंभृतानि अद्यापि (for कथमद्यापि न संभृतानि).

L 3-4　D7 transp. संभृतानि and मे.

L 4　M1 om. मे. D1 मद्दक्षिणासुवर्णं (for मे दक्षिणासुवर्णानि).

L 5　M1 सविस्मयं अये कथमयं. N1.2 ins. संप्राप्तः after कथं.

L 6　M1 सक्रोधं (for धिक्). N2 om. ; D3 अथापि (for अद्यापि). N1.2 D1 अलीकमाधुर्यैः ; D3.7 अलीकदानमाधुर्यैः. D3 नार्हसि (for इच्छसि).

L 7　D2 does not repeat मर्षय.

L 8　M1 ins. आः before दुरात्मन्. D3 -दानमाधुर्यसंभावना-.

L 9　D3 -ख्यात- ; S3 -ख्यापित- (for -प्रख्यापित-). M1 -महा- (for -मिथ्या-). D5 om. -पौरुष-. D1 does not repeat ; M1 D3 तिष्ठ रे तिष्ठ.

पूर्णेऽवधावपि ददासि न दक्षिणां मे
वाग्भिस्तु शुष्कमधुराभिरुपस्थितोऽसि ।
दत्ताप्रदानकुपितेन मया विमुक्तः
शापानलस्त्वयि पतत्वयमद्य घोरः ॥१३॥

5 (इति शापजलं गृह्णाति) ।

राजा । (ससंभ्रमं पादयोर्निपत्य) । भगवन् प्रसीद मर्षय मर्षय ।

अस्तं रवावसंप्राप्ते यदि नाप्नोषि दक्षिणाम् ।
शापार्हो वा वधार्हो वा स्वाधीनोऽयं जनस्तव ॥१४॥

तत्प्रसीद । वणिग्वीथीमवतरावः ।

10 कौशिकः । (शापजलमुपसंहृत्य) । भवतु तत्रैव गत्वा प्रयच्छ । तद्यावदहमपि द्वितीयं सवनं निर्वर्त्यागच्छामि । (इति निष्क्रान्तः) ।

राजा । (सनिर्वेदमात्मगतम्) ।

St. 13—*a*) D6 पूर्णावधावपि.—*b*) D5 च (for तु).—*c*) D4 दत्तावधान-. N2 मयाद्य मुक्तः. M1 प्र+क्तः.—*d*) D4.7 S3 पतति (for पततु).

L 5 M1 om. इति. D1 ins. तत् after इति. N1 शापजलिं.

L 6 N2 पादौ गृहीत्वा (for पादयोर्निपत्य). D1 om.; N1 M1 D3 S1 Pt1 repeat प्रसीद. N2 om. मर्षय मर्षय. D1 gives मर्षय thrice. S2 does not repeat मर्षय.

St. 14—*d*) N1.2 D1.7 तदा (for तव).

L 9 S2 om. तत. N2 अवतरामः ; D1 अनुसरावः.

L 10 N1 शापजलिं. D1 अपाकृत्य ; D3 संहृत्य ; D5 (before corr.) उत्सृज्य (for उपसंहृत्य). M1 om. शापजलमुपसंहृत्य.

L 11 D5 यत् (for तत्). N1.2 M1 om. तद्यावत्. N1.2 D3 द्वितीयं स्नानं ; M1 D1 द्वितीयसवनं (for द्वितीयं सवनं). S2निवृत्य. N1.2 अवतरामि (for निर्वर्त्य आगच्छामि).

L 13 M1 सवैलक्ष्यं (for सनिर्वेदं). N1.2 om. आत्मगतं.

लोकद्वयप्रतिभयैकनिदानमेत-

च्छिक्प्राणिनामृणमहो परिणामघोरम्।

एकः स एव हि पुमान्परमस्त्रिलोके

क्रुद्धस्य येन धनिकस्य मुखं न दृष्टम् ॥१५॥

(परिक्रम्य दृष्ट्वा सहर्षम्)। कथमियं वणिग्वोथी। (शिरसि तृणं 5
दत्त्वा सावष्टम्भम्)। भो भोः साधवः

केनापि खलु कार्येण गत्यन्तरमपश्यता।

लक्षेणायं सुवर्णानामात्मा विक्रीयते मया ॥१६॥

तद्गृह्णन्तु मामार्या गृह्णन्तु। (आकाशे)। किं ब्रूथ। किमर्थमिदं त्वया
दारुणं कर्म प्रारब्धमिति। किमनेनातिनिर्बन्धेन, विचित्रः खल्वयं जीव- 10

St. 15—*a*) D5 लोकद्वयैकप्रतिभरैक- (hypermetric); D6 लोकद्वय' प्रति भयैक-.—*b*) D3 परिपाक- (for परिणाम-).—*c*) N1.2 D4 परमस्ति लोके; D3 चरमस्ति लोके; D7 S3 परमोऽस्ति लोके.

L 5 M1 transp. दृष्ट्वा and सहर्षं. N2 om.; N1 सोत्साहं (for सहर्षं). M1 om. कथमियं वणिग्वीथी. N1.2 M1 om. the stage direction शिरसि तृणं etc.

L 6 D4 धृत्वा (for दत्त्वा). D3 ins. हन्त हन्त before भो. D1 S3 do not repeat भोः. D5 om. साधवः.

St. 16—*a*) M1 चा+न (for कार्येण).

L 9 M1 D3 अनुगृह्णन्तु (for first गृह्णन्तु). N2 S2.3 om. मां. M1 D3.4 S2.3 om. second गृह्णन्तु. D4 reads the passage from का शक्तिः up to ज्ञानमिति (p 60 l 2) after किं ब्रूथ here, and repeats it in its proper place. M1 D5.6 किमर्थं त्वया; D1 किमहो; D3 किमर्थं; D4 किमिति; S2 किमिदं (for किमर्थमिदं त्वया).

L 9-10 D2.4 S2 Pt2 transp. त्वया and दारुणं कर्म.

L 10 D5 places इदं after कर्म. M1 समारब्धं (for प्रारब्धमिति). N2 M1 om. इति. D1.3 ins. तत् before किमनेन. N2 om. किमनेनातिनिर्बन्धेन. M1 D1 निर्बन्धेन (for अतिनिर्बन्धेन).

लोकः। (पुनरन्यतो गत्वा केनापीत्यादि पठित्वा आकाशे)। किं ब्रूथ। का शक्तिः किं च ते कर्म कीदृशं च ज्ञानमिति। (स्मित्वा)।

यद्यदादिशति स्वामी तत्करोम्यविचारितम्।
5 शासनास्खलनं भर्तुर्भृत्यस्य परमो गुणः ॥१७॥

(आकर्ण्य)। किं ब्रूथ। भूरितरं मूल्यमुक्तवानसि तत्पुनस्तावदभिधीयतामिति। (सखेदम्)। भो भोः साधवः क्षत्रिया वयम्, न पुनः पुनरभिधातुं जानीमः। तद्गम्यताम्। (पुनरन्यतो गत्वा केनापीत्यादि पठति)।

L 1 N1.2 om. गत्वा. M1 S2 पठति ; D1.3 पठति पुनः (for पठित्वा).

L 2 D2.4 S1.2 Pt1.2 ins. ते before शक्ति.. M1 ins. समारब्धं after कर्म. D3 om. second च. M1 D1.7 S2 Pt2 ins. ते after कीदृशं च. N1.2 M1 D1.7 Pt2 विज्ञानं (for ज्ञानं).

L 3 N1 D3 om. ; M1 श्रुत्वा ; D7 राजा (for स्मित्वा).

St. 17—*b*) D1 अविचारितः.—*c*) D3 शासनालंघनं ; S2 शासनात्स्खलनं.—*d*) N1.2 D3 भृत्येषु ; M1 इत्यव ; S3 भृत्यानां.—*ab*)=III 34 cd.

L 6 N1.2 ins. तत्र before आकर्ण्य. D1.3 ब्रवीषि (for ब्रूथ). D2.4 भूरितरमूल्यं ; D3 बहुतरं मूल्यं ; D5 भूरितरं मौल्यं.

L 7 M1 D3 om. इति. D7 ins. राजा before सखेदं. N1.2 om. ; D1.7 भोः ; D3 भोः साधो (for भो भोः साधवः). N2 om. ; N1 क्षत्रियोऽहं (for क्षत्रिया वयं).

L 7-8 D3 पुनरभिधानेन जानामि तद् गम्यते (for क्षत्रिया वयं न पुनः etc. up to तद्गम्यतां).

L 8 D1 पुनरभिधातुं न जानीमः (for न पुनः पुनरभिधातुं जानीमः). S2.3 पुनः (for पुनः पुनः). N1.2 M1 जानामि (for जानीमः). S3 विरम्यतां (for गम्यतां). D1 om. पुनः. N1.2 om. गत्वा.

L 9 The passage from केनापीत्यादि up to राजा सवैलक्ष्यं (p. 61, l 5) is partly lost in S2.

(नेपथ्ये)

अज्जउत्त मा खु मा खु असंभरो होहि। तधा सुहसंविभाइणिं मं मन्द-
भाइणिं कदुअ संपदं का दे संविभाअपरम्मुहता। ता पसीद मं जेव
इमस्सिं कज्जे आरोवेहि। अवच्छिमो दे दाणिं अअं पणओ।

राजा। (सवैलक्ष्यम्)। कथमागतैव देवी। तन्न संपन्नमभिलषितम्। ५

(ततः प्रविशति बालकेनानुगम्यमाना क्लैव्यं नाटयन्ती शैव्या)

शैव्या। (सकरुणं तदेव पठित्वा मन्दं परिक्रम्य)। किणध मं अज्जा इदो
अद्धमुल्लेण समअदासिं।

L 2 N1.2 ins. हा before अज्जउत्त. N1 M1 D1.3.4.6 S1 Pt1 क्खु (for खु both times). D3 does not repeat मा खु. D3 तुम्हरो ; M1 D7 असंभरा (for असंभरो). Pt2 तथा (for तधा). N1.2 D1 सुसंविभक्कं ; M1 सुमंमतं ; D7 सुसंविभक्कांसंमं(?) ; Pt2 सुहसंविभत्तं (for सुहसंविभाइणिं). S3 om. मं.

L 2-3 D4 om. मं मन्दभाइणिं. N1.2 D1 मन्दभाइणो'.

L 3 M1 संभाअण-°; D1 दुस्संविहाअ- ; D7 संविहाणअ- ; Pt2 संविहाअ- (for संविभाअ-). D6 -परमुहता. D4 प्पसीद. N2 om. ; N1 M1 ज्जेव ; D1 खु ; D2-7 S1.3 Pt1.2 जेव्व (for जेव).

L 3-4 M1 transp. मं ज्जेव and इमस्सिं कज्जे.

L 4 N1 ins. आगदो ; N2 ins. आगदो after कज्जे. D6 अवत्थिमो ; D3 अवासिदो. N1 अवच्छिमो दाणि मे अअं पणओ ; D1 उवत्थिदो दाणि मे अद्दपण ; D2 मे अअं पणओ (omitting अवच्छिमो दे) ; D7 अपच्छिमो दाणिं अयमपणओ. D4 transp. दे and दाणिं. M1 om. दे, and reads दाणि for दाणिं. Pt2 om. ; N2 D6 S1 Pt1 अ (for अअं). D6.7 अपणओ (for पणओ).

L 5 D3 ins. श्रुत्वा before सवैलक्ष्यं. D1 सवैक्लव्यं (for सवैलक्ष्यं). D1 om. एव. S3 om. न. D4 अभिलषन्ति ; D5 अभिलषति (for अभिलषितं).

L 6 N1.2 M1 D1.7 om. क्लैव्यं नाटयन्ती. D3 5 S3 Pt2 वैक्लव्यं ; S2 वैलक्ष्यं. D4 नाटयती.

L 7 D2.3 om. शैव्या. M1 D3 om. ; N1.2 D1 ससंभ्रमं (for सकरुणं). N1.2 मन्दं (N1 मन्दं मन्दं) परिक्रामति. N2 om. मं. D7 किणा णिगोतं अज्जा किणध (for किणध मं अज्जा). M1 ins. a second किणध after अज्जा.

L 8 D4 अध्धमूल्लेण. N1.2 समअदामिअं; D4.5 समयदासीं.

बालकः । अज्जा मं पि किणध ।

राजा । (दीर्घमुष्णं च निःश्वस्यात्मगतम्) । कष्टं भोः कष्टम् ।

धारासिक्ततृणाग्रबिन्दुतरलाः कामं निरस्ताः श्रिय-
स्त्यक्तास्ते सुहृदोऽश्रुदीनवदना नाश्वासितास्ताः प्रजाः ।
5 दाराणां तनयस्य विक्रयमहो दृष्ट्वापि यच्चेतसा
क्रूरेण स्फुटितं न मेऽद्य हृदयं वज्रेण मन्ये कृतम् ॥१८॥

शैब्या । (आकाशे कर्णं दत्त्वा) । अज्जा किं भणाध । कीदिसो दे समओ त्ति । परपुरिसपज्जुवासणं परुच्छिट्ठभोअणं परिहरिअ सव्वकम्मकारिणी त्ति ईदिसो मे समओ (पुनः कर्णं दत्त्वा)।
10 किं भणाध । को तुमं इमिणा समएण किणिस्सदि त्ति । ता

L 1 D7 बालः (for बालकः). S3 अज्ज (for अज्जा). M1 D2.3.6 S2.3 om. पि. N1.2 repeat किणध.

L 2 N1.2 M1 D1.7 S3 om. उष्णं च ; S2 उष्णं वि. D4 om.; N1.2 S2.3 स्वगतं (for आत्मगतं). N1.2 D3 om. कष्टं भोः कष्टं.

St. 18—*a*) D3 धारासक्त-.—*c*) D6 विक्रममहो. D1 तच्चेतसा.—*d*) M1 स्फुरितं. N1 तदिदं (for हृदयं).

L 7 M1 (before corr.) देवी. N1.2 om. आकाशे. D1 कृत्वा (for दत्त्वा). N1.2 D1 om. अज्जा. D1.5 S3 भणाध ; S2 भणाथ ; Pt2 भणाद. S2 om. (hapl.) all words from कीदिसो up to भणाध (l 10) Pt2 om. दे.

L 8 D1 ins. सुणाध after त्ति. M1 अत्ति (for त्ति). N2 M1 परपुरुस- ; D4 परपुरुष-. N1 -पज्जुपासनं ; N2 -पच्चुआसणं ; M1 -पज्जूवासं ; D6 -पज्जवासनं. M1 पुरुच्छिट्ठ- ; D1 परउच्छिट्ट- ; D2-4 S1 Pt1 परुच्छिट्ट- ; D4 परुच्छिष्ट- ; Pt2 परोच्छिट्ठ-. N1 ins. अ before भोअणं. D3 अपरिहरिअ.

L 9 N1.2 सव्वकम्माणुसारिणी ; M1 सव्वकारिणि ; D1 सव्वकम्मआरिणी. N1.2 M1 ins. म्हि before त्ति and त्ति after समओ. S3 एदिसो (for ईदिसो). D1 कृत्वा (for दत्त्वा).

L 10 D1 om. किं भणाध. D5.6 Pt भणाथ ; D4 भण. D5 तु मं (for तुमं). D4.5 Pt2 समयेन. D5 किणास्सदि. D1 om. ता.

गच्छध पसीदध किं तुम्हाणं इमिणा पओअणं। दिअवरो दीण-
जणाणुकम्पी वा अण्णो वा को वि साधू मं किणिस्सदि।

(ततः प्रविशत्युपाध्यायो वटुश्च)

उपाध्यायः। वत्स कौण्डिन्य सत्यमेवापणे दासी विक्रीयते।

वटुः। किं अलिअं उवज्झाओ विण्णवीअदि।

उपा। तेन हि तत्रैव गच्छावः।

वटुः। जं उवज्झाओ आणवेदि।

उपा। (परिक्रम्य दृष्ट्वा साश्चर्यम्)। अहो रामणीयकं वणिग्वीथ्याः।

L 1 N2 M1 D7 गच्छ ; S2.3 गच्छह (for गच्छध). D1 om. गच्छध पसीदध. D7 ins. शैब्या before पसीदध. N1 पसीदद ; N2 पसीद ; S2.3 पसीदह. M1 तुम्मानं. D1 पओअएण. D3 ins. ति after पओअणं. M1 ins. अएणं before दिअवरो. S3 यदि अवरो (for दिअवरो). N1.2 D1.3.7 ins. वा after दिअवरो.

L 1-2 D1 दीणजणाणुकम्पि ; D3 ०जनानुकंवी.

L 2 D1 S3 om. first वा. M1 om. वा अएणो. D1 om. ; N1.2 S3 साधु ; D3 साहु (for साधू). Pt2 कीणिस्सदि.

L 4 N1.2 सत्यमेव पणेन दासी.

L 5 N1.2 अलिएण. M1 उअज्झाअस्स ; D2 S1 Pt1 उअज्झाओ ; D4 Pt2 उवज्झाओ ; D5.6 उअज्जाओ ; S3 उवच्छाओ. N1.2 M1 णिवेदीअदि ; D1 विणविअदि ; D6 विणवीअदि.

L 6 M1 ins. एहि after गच्छावः.

L 7 D3 तं (for जं). M1 D2 S1 Pt1 उअज्झाओ ; D4 उवज्झायो ; D5 अज्जावो ; D6 उवज्जाओ ; S2 उपज्झाओ ; S3 Pt2 उवज्झाओ. After आणवेदि, D2.5.6 S1 Pt1.2 ins. एदु एदु उअज्झाओ (D5 उवज्झाओ ; D6 उवस्माओ ; Pt2 उवज्झाओ) एदु एदु (D6 does not repeat ; Pt2 om.) ; D7 ins. एदु एदु उवज्झाओ. The passage is lost in S2.

L 8 N2 परिक्रम्य आश्चर्यमाश्चर्यं. N1 रामणीया ; N2 रमणीया ; D4 रमणीयकं ; D5 रामणीयं. After रामणीयकं, S3 ins. तथा हि ; D7 ins. but strikes off the passage beginning with चिरं निर्वर्ण्य (Act iii, before 21) and ending with आरब्धमिति (Act iii *ad* 21). N1 वणिग्वीथी ; D2 4.6 S1.3 Pt1 वीथ्याः (for वणिग्वीथ्याः).

हेम्ना मेरुवसुंधरेव जलधेर्वेलेव रत्नैरियं
नागैर्बालपयोदविभ्रमधरैर्विन्ध्यस्थलीवोन्मदैः।
इत्थं प्रार्थितमर्थिनां विदधती दिव्यांशुकोत्पल्लवा
सेयं कल्पलतेव कस्य विपणिर्लोलं न धत्ते मनः ॥१९॥

5 वटुः। उवज्झाअ जहिं एसो गरुओ जणसंमद्दो दीसदि तहिं तीए होदव्वं ति तक्केमि। (उपसृत्य)। अज्जा अन्तरं अन्तरं।

उपा। अहो अतिबलवाञ्जनसंमर्दः।

शैब्या। (सवैक्लव्यम्)। किणध मं अज्जा किणध। (इत्यादि पुनः पठति)।

उपा। (दृष्ट्वा साश्चर्यम्)। कथमियं सा। भवति कीदृशास्ते समयः।

St. 19—*b*) D1 व्यस्त- (for बाल-). M1 विन्ध्यस्थनीरोन्मदैः.—*d*) M1 D2.6 S1 Pt1 विधत्ते (for न धत्ते). Parts of the verse are lost in S2.

L 5 D2.6 S1 Pt1 उअज्झाय ; D4 अज्जा ; D5 उज्जाव ; S3 अज्ज ; Pt2 उवझ्झाअ. D1 om. एसो. D3 om. ; D4 S2 गुरुओ (for गरुओ). After गरुओ, S2 is fragmentary up to कथमियं सा (l 9). M1 संमद्दो (for जणसंमद्दो). D2.4-6 S1 Pt1 दोसइ. M1 तए ; D1 तिए ; D5 ताये ; D7 Pt2 ताए (for तीए).

L 5-6 N1.2 जणस्स संमद्दो दीसदि ता तक्केमि तहिं ताए होदव्वं.

L 6 M1 होदव्व ति ; D3 होदव्वमिति (for होदव्वं ति). N1.2 repeat अज्जा. S3 does not repeat अन्तरं.

L 7 D1 om. अहो. N1.2 D3.4 अहो बलवान् N2 D6 S1 Pt1 संमर्दः (for जनसंमर्दः).

L 8 N1.2 om. सवैक्लव्यं. D1 किणध किणध अज्जा मं इति पुनः पठति : D3 कीणध मं अज्जा इत्यादि पठति. S3 om. ; D5 ins. मं after second किणध. N1.2 इति (for इत्यादि). N1.2 M1 S3 Pt2 om. पुनः. D4 transp. पुनः and पठति. After Saibyā's speech, D5-7 S1 Pt1.2 ins. बालः। मं पि (Pt2 मं पीति) ; S3 ins. बा। मं किणध.

L 9 N1.2 D1.3 om. दृष्ट्वा साश्चर्यं. M1 D4 om. साश्चर्यं. D1 ins. उपसृत्य as stage direction before भवति. D3 भवति कीदृशः समय इति.

शैब्या । (परपुरिसपज्जुवासणं इत्यादि पठति)।

उपा । (सहर्षम्)। सुष्ठु खल्वयं ते समयः। तदमुनैव समयेना-
स्मद्गृहे विश्रम्यताम्। पत्नी ममाग्निपरिचर्यापराधीनतया न
सम्यग्गृहावेक्षाक्षमा। तद्गृह्यतां सुवर्णम्।

शैब्या । (सहर्षम्)। अणुगहिदम्हि। जं अज्जो आणवेदि। 5

उपा । (चिरमवलोक्य सविस्मयमात्मगतम्)।

शिरो यदवगुण्ठितं सहजरूढलज्जाननं
गतं च परिमन्थरं चरणकोटिलक्ष्ये दृशौ।
वचः परिमितं च यन्मधुरमन्दमन्दाक्षरं
निजं तदियमङ्गना वदति नूनमुच्चैः कुलम् ॥२०॥ 10

L 1 N2 M1 -पुरुस- (for -पुरिस-). D1 S2.3 परपुरुसेत्यादि पठति ; D3 परपुरिसेत्यादि ; D4.5 Pt2 परपुरिसेत्यादि पठति ; D6 S1 Pt1 परपुरिसपज्जु-वासणं परुच्छिट्ठभोअणं परिहरिअ सव्वकम्मकारिणी त्ति. After Śaibyā's speech, D6 S1 Pt1 ins. बाल। मं पि ; M1 ins. ईदिसो मे समओ त्ति.

L 2 S2.3 ins. चिरमवलोक्य before सहर्षं. M1 D5 om. ; N1.2 सपरितोषं (for सहर्षं) and ins. भवति before सुष्ठु. D3 ते खलु समयः (for खल्वयं ते समयः). N1.2 D3 अनेनैव (for अमुनैव).

L 3 M1 D4 S2.3 विश्राम्यतां. N1 M1 अग्निपरिचर्याधीनतया ; N2 अग्निचर्याधीनतया ; D7 °चर्यापराधीनतया ; S2 °शरणपरिचर्या°. D1.3 Pt2 om. न.

L 4 S2.3 तस्या (for सम्यग्). N1.2 गृहवार्ताक्षमा ; M1 D3 गृहरक्षा-क्षमा ; D5 गृहवेक्षक्षमा ; N1.2 तदुपपद्यतां मो धनं (for तद्गृह्यतां सुवर्णं).

L 5 N1.2 सपरितोषं (for सहर्षं). N2 om. ; N1 M1 D1.3.5.6 Pt1 अणुगिहिदम्हि ; D4 अणुगीहीदम्हि ; D7 अणुगेहीदम्हि ; S2 अणुगहोदम्हि. D2.6 S1 Pt1 अज्ज (for अज्जो) and ins. त्ति after आणवेदि.

L 6 N1.2 D1 आलोक्य (for अवलोक्य). S2.3 स्वगतं (for आत्मगतं).

St. 20—*a*) S2 अवकुण्ठितं. N1.2 M1 D1.5.7 -लज्जानतं.—*b*) M1 D5.6 -कोटिलक्ष्ये.—*c*) D4 मधुरमन्दाक्षरं.—*d*) M1 D4 तदीयमङ्गना.

(सचिन्तम्)। न युक्तमस्याकृतिविशेषस्येदमवस्थान्तरम्। तत्कथमिमां दशामनुप्राप्ता। भवत्वेवं तावत्। (प्रकाशम्)। अयि जीवति ते भर्ता।

शैब्या। (शिरसि संज्ञां ददाति)।

राजा। (निःश्वस्यात्मगतम्)। कथं जीवति। जीवतः किल कलत्र-
5 स्येदमवस्थान्तरम्।

उपा। अपि संनिहितः स्यात्।

शैब्या। (सास्रं राजानमवलोकयति)।

उपा। (दृष्ट्वा सविस्मयम्)। अये कथमयमस्या भर्ता। (चिरं निर्वर्ण्य सखेदम्)।

10 वृषस्कन्धं मत्तद्विरदकरपीनायतभुजं
वपुर्व्यूढोरस्कं ननु भुवनरक्षाक्षममिदम्।
तृणं मौली चूडामणिसमुचिते किं त्विदमहो
नरं वामारम्भः कमिव न विधाता प्रहरति ॥२१॥

L 1 N1 विचिन्त्य साकूलं ; N2 विचिन्त्य (for सचिन्तं). N1.2 नम (for न). S2 युक्तमस्याः आकृति-. N2 आकृतिविशेषे. S2.3 ईदृग् (for इदं). M1 transp. इदं and अवस्थान्तरं. M1 ins. इयं after कथं.

L 1-2 N1.2 om. तत्कथमिमां दशामनुप्राप्ता. S3 तत्कथमियं समनुप्राप्ता.

L 2 M1 Pt2 om. प्रकाशं. N1.2 अपि (for अयि). N2 जीवितो भर्ता (for जीवति ते भर्ता).

L 3 S3 शिरसा. D5 नाटयति (for ददाति).

L 4 Some Mss निश्वस्य. D3 स्वगतं (for आत्मगतं). M1 om. किल.

L 6 D4 om. अपि. D4 संनिहतः.

L 7 D1.3 अवलोकते ; D6 अवलोक्य.

L 8 N1.2 ins. राजानं before दृष्ट्वा. M1 Pt2 कथमस्या.

L 9 D4 om. सखेदं.

St. 21—*a*) D5 मत्तपीनायतभुजं (submetric).—*c*) S3 किं चिरमहो.—*d*) D1.2.6 S3 Pt1 वामारम्भं. N1.2 कथमिह ; D1 S3 किमिव. This pāda appears worm-eaten on upper margin in D7.

(उपसृत्य सास्रम्)। भो महात्मन् स्वदुःखसंविभागिनं मां कर्तुमर्हसि। तत्कथ्यतां किमर्थमेवं त्वयारब्धमिति।

राजा। (विचिन्त्य सवैक्लव्यमात्मगतम्)। न युक्तमस्य साधोर्वचनमन्यथा कर्तुम्। (प्रकाशम्)। भोः साधो न विस्तरस्येदानीं देशकालौ। ततः समासतः कथयामि श्रूयताम्। ब्रह्मस्वपीडितेनेदं मया प्रारब्धम्। अतः परं न मामतिनिर्बन्धयितुमर्हसि। 5

उपा। तेन हि प्रतिगृह्यतां नो धनम्।

L 1 N1.2 उपसृत्य राजानं हस्ते गृहीत्वा (for उपसृत्य सास्रं). M1 om. सास्रं. The passage from उपसृत्य up to म (in महात्मन्) lost in D7. D3 महाभाग (for महात्मन्). M1 दुःखभागिनं; D3 निजजन्मसुखदुःखभागिनं; D5 स्वदुःखसंभागिनं; D6 स्वदुःखसंभाविविभागिनं; S1 Pt1 स्वदुःखसंभागविभागिनं. D1 मां खलु (for मां).

L 2 D5 om. तत्कथ्यतां. M1 किमित्येवं; D1 किमेवं; D4 किमर्थं (for किमर्थमेवं). N1.2 त्वया दारुणं कर्म प्रारब्धं; M1 D1 S3 त्वया प्रारब्धमिति; D3 व्यवसितमिदमिति (for त्वयारब्धमिति). A part of this line is lost in D7.

L 3 N1.2 om. सवैक्लव्यं. D4 स्वगतं (for आत्मगतं).

L 4 N1.2 विस्तरेण; D1 विस्तरश्रवणस्य; Pt2 विस्तारस्य. D3 अयं (for इदानीं). N1.2 M1 D1.7 देशकालः.

L 5 D3 तत् (for ततः). N1 om. श्रूयतां. N1.2 M1 om. इदं.

L 5-6 D3 आरब्धं (for मया प्रारब्धं).

L 6 M1 ins. इति; D1 ins. ईदृशं after प्रारब्धं. M1 om.; D7 ins. तु before न. D6 S1 Pt1 मम (for मां). D3 मां निर्बन्धयितुं नार्हसि (for न मामतिनिर्बन्धयितुमर्हसि). D1 अत्र निर्बन्धयितुं; D5 अतिनिर्बन्धेनयितुं; S3 अतिनिर्बाधयितुं (for अतिनिर्बन्धयितुं).

L 7 D1 om. हि. D2.4-6 S1 Pt1 ins. तत् before प्रतिगृह्यतां. N1.2 उपपद्यतां; D1 गृह्यतां; M1 D3 उपयुज्यतां (for प्रतिगृह्यतां). N1.2 D1.3 ins. इदं before नो. D5 om. नो.

राजा। (कर्णौ पिधाय)। भोः साधो प्रथमवर्णवृत्तिरियं प्रतिषिद्धा-
सन्निधानाय्। तद्यदि मामनुकम्पनीयं मन्यसे तन्मूल्यसंबन्धेन
दातुमर्हसि।

शैब्या। (सत्वंभ्रममुपगम्य सविनयमञ्जलिं बद्धा)। णारिहदि मं
5 पढमोवगदं अज्जो अदिक्कमिदुं। ता अणुमोदस्सु मं। एसम्हि दे
सरणागदा।

उपा। (सास्रम्)। भवति
लक्षार्धं यदिदं हेम्नां युवयोरेव तद्धनम्।
परस्परानुरोधेन यद्युक्तं तद्विधीयताम् ॥२२॥

10 (इति धनमर्पयति)।

L 1 D3 om. भोः साधो. D2.3.6 S1 Pt1 repeat भोः. D7 S2 प्रथमवृत्तिः. N1.2 D1 ins. किल after प्रतिषिद्धा.

L 2 N1.2 मन्यते भवान् तदा (for मन्यसे तत्). N1 ins. एव before मूल्यसंबन्धेन.

L 3 M1 मामनुगन्तुं (for दातुं).

L 4 D5 उपसृत्य (for उपगम्य). M1 ins. अज्ज before णारिहदि. N1.2 णारिहदि णारिहदि ; D2.5-7 S1 Pt1 णार्हदि ; D3 णाहहदि ; D4 णारुहदि ; S2 णारूहदि.

L 4-5 N1.2 transp. मं and पढमोवगदं.

L 5 D4 पढमोगतं ; D5 पढमोपगतं ; D6 पढमोववादं (sic). N1.2 D1 om. अज्जो here and place it after णारिहदि(l 4). N2 D1 अदिकमिदुं. D1 om. ता. N1 अणुगेण्हदु ; N2 अणुमन्तुसु ; M1 अणुगेहेसु ; D3 अणुमस्ससु (अणुमण्णसु ?) ; S3 अणुगह्णादु. N1 ins. अज्जो after मं. N2 एअइणि म्हि च (for एसम्हि दे). Some Mss. एसह्मि.

L 6 D1 शरणाअदा ; D4.5 Pt2 सरणागदा.

L 7 D7 S3 भवतु (for भवति).

St. 22—*a*) N2 लक्षार्धेनापि हेम्नां यद्.

L 10 D7 om. इति.

शैव्या । (गृहीत्वा सहर्षम्) । दिट्ठिआ अद्धावसिदपडिण्णाभारो दाणिं अज्जउत्तो । ता कदत्थम्हि ।

उपा । (स्वगतम्) । न युक्तमिदानीमनयोर्वैक्लव्यमवलोकयितुम् । (इति निर्गन्तुमिच्छति) ।

शैव्या । मुहुत्तअं पडिवालेदु अज्जो जाव अज्जउत्तं सुसंदिट्ठं करेमि । 5

उपा । भवति एष कौण्डिन्यस्तिष्ठति । (इति निष्क्रान्तः) ।

शैव्या । (राज्ञः पटे धनं बद्ध्वा) । अणुमण्णदु मं एदस्स विअवरस्स दासित्तणे अज्जउत्तो ।

राजा । (सवैक्लव्यम्) । नन्वनुमतमेव प्रभवतो विधेः । (सोपालम्भमात्मगतम्) । ननु भो हतविधे 10

L 1 N1.2 ins. शीघ्रं before गृहीत्वा. D5 om. गृहीत्वा. D1.3.4 Pt2 दिट्ठिआ ; D2.7 दिट्टिआ. M1 D3 transp. अद्धावसिद- and दाणिं (M1 णिं) N1.2 अद्धावसितभारो ; D2 Pt1 अद्धावसिट्ठपडिण्णाभारो ; D3 अद्धावसिट्ठो भारो ; D4 अध्धावसिद्दपडिण्णाभारो ; D5 अद्धावसिठ० ; S2.3 अद्धावसिद्ध-पडिण्णा० ; Pt2 अध्धावसिदपडिण्णाभारो. N1.2 दाणि ; D4 दाणीं. N1.2 D1 ins. मे after दाणिं.

L 2 D2.6 S1-3 Pt1.2 किदत्थह्मि ; D5 किदत्थिह्मि.

L 3 D4 स्वगतः ; D5 स्वागतं. N1.2 M1 om. इदानीं. D1 आलोकयितुं. N1.2 ins. भवतु गच्छामि after अवलोकयितुं.

L 4 N1.2 D1 गन्तुं ; D5 निर्गच्छतु (for निर्गन्तुं).

L 5 M1 D1 मुहुत्तं. D3 ins. मं before पडिवालेदु ; N1.2 मं before अज्जो. N1.2 M1 D3 om. जाव अज्जउत्तं सुसंदिट्ठं करेमि. S2 om. जाव. D2.6 S1 सुसंदिट्टं ; D4 Pt2 सुसंदिट्ठं ; S2 सुदिट्टं. S2 करेह्मि.

L 6 D2.4.6 S1 Pt1 om. ; N2 भवतु (for भवति).

L 7 N1.2 M1 D1 पटान्ते ; D3 पटाञ्चले. N2 transp. धनं and बद्ध्वा. D1 ins. पादयोर्निपत्य after बद्ध्वा. M1 om. ; N1.2 D1.7 Pt2 मे (for मं).

L 8 N1.2 M1 D1.7 Pt2 दासित्तणं ; D4 दासीतणे ; D5 दासत्तणे. N1.2 om. अज्जउत्तो here and place it before एदस्स (l 7).

L 9 D1 सवैलक्ष्यं (for सवैक्लव्यं). M1 अनुमतः. N1.2 D1.3 ins. एतत् ; M1 ins. एष सत् after एव. D3 प्रहरतो (for प्रभवतो). N1.2 D1.3 हतविधेः (for विधेः).

L 9-10 D7 S2 सोपालम्भमाकाशे.

L 10 D2.4-6 S1.3 Pt1.2 ins. आकाशे after आत्मगतं. M1 अहो (for भो).

देवीभावं नीत्वा परगृहपरिचारिका कृता यदियम् ।
तदिदं चूडारत्नं चरणाभरणत्वमुपनीतम् ॥२३॥

(सविशेषकरुणम्)। कष्टं भोः कष्टम् ।

मम विधिनिहतस्य मन्दबुद्धे-
5 र्ध्रुवमधुना सुतदारविक्रयेण ।
निजकुलपरिवादनम्रमूर्ते-
रपि सवितुर्मलिनीकृता मुखश्रीः ॥२४॥

(आत्मानं संस्तभ्य प्रकाशम्)। प्रिये

आराध्योऽयं ब्राह्मणस्ते सशिष्यः
10 पत्नी चास्य प्रीतिदायोपचर्या ।
रक्ष्याः प्राणा बालकः पालनीयो
यद्यद्वैवं शास्ति तत्तद्विधेयम् ॥२५॥

शैब्या । जं अज्जो आणवेदि । (इति निर्गन्तुमिच्छन्ती राजानमवलोक्य वैक्लव्यं नाटयति)।

St. 23—*b*) M1 drops कृता.

L 3 D2.4-7 S1.3 Pt1.2 om. first कष्टं. S2 om. second कष्टं.

St. 24—*a*) N1.2 D1 (before corr.). 5 -निहितस्य.—*c*) M1 D4.5.7 S2.3 Pt1.2 -परिवादनम्रमूर्तेः.

L 8 N1.2 दोष (?) (for प्रिये).

St. 25—*a*) N2 महाब्राह्मणस्ते शिष्यः (for ब्राह्मणस्ते सशिष्यः) —*b*) N1 प्रीतिदानोपचर्या ; N2 corrupt ; D4 प्रीतिदा सेवितव्या.—*c*) D3 बालकश्चापि रक्ष्यो. —*d*) Fragmentary in S2.

L 13 D1 देवो (for अज्जो). N2 om. इति निर्गन्तुमिच्छन्ती. D1 गन्तुमिच्छन्ती ; M1 D2.4-6 S1.2 Pt1 निर्गन्तुमिच्छति ; D3 निर्गच्छन्ती. N1.2 D3 सवैक्लव्यं (D3 om. this word) राजानमवलोकयन्ती.

L 14 N1.2 मन्दं (N1 मन्दं मन्दं) परिक्रामति (for वैक्लव्यं नाटयति).

वटुः । (सक्रोधम्) । आअच्छ भोदि आअच्छ । दूरं गदो उवज्झाओ ।

शैब्या । (सानुनयम्) । मुहुत्तअं पडिवालेसु मं जाव अहं अज्जउत्तमुहं सुदिट्ठं करेमि ।

राजा । (वैक्लव्यं नाटयित्वा) । प्रिये विरम्यताम् । दुःखमास्ते ब्राह्मणः । 6

शैब्या । (राजानमवलोकयन्ती शनैः परिक्रामति) ।

बालकः । आवुक, कहिं अम्बा गच्छदि ।

राजा । (सखेदम्) । यत्र ते पितुः कलत्रं भूत्वा गम्यते ।

L 1 M1 om.; D4.5 Pt2 सकोपं (for सक्रोधं). N1.2 आअच्छदु both times (for आअच्छ). D1 भो देवि आअच्छ. N1.2 D1.2.4.6 S1.2 भोदी ; S3 होदि (for भोदि). M1 om. second आअच्छ. N2 दूरगदो ; D3 अतिदूरं गदो. M1 उअज्झाअ ; D4 S3 उवझ्झायो ; D5 उवज्जावो ; Pt2 उअझ्झाओ.

L 2 D3 om.; D4 सास्रं सानुनयं. M1 D3.7 ins. अज्ज before मुहुत्तअं. D1 मुहुत्तं. D1 पडिवालेहि ; S3 पडिवालेदु. D3 ins. अज्जो after मं. M1 D7 om. अहं. D7 मुहं अज्जउत्तस्स. Pt2 अज्जउत्तस्स मुहं.

L 2-3 N1.2 जाव णं सुदिट्ठं अज्जउत्तं करइस्सं ; D1 जाव णं अज्जउत्तं सुदिट्ठं करोमि ; M1 जाव सुदिट्ठं अज्जउत्तं करेमि.

L 3 D5 सुदिट्ठि ; S3 सुसंदिट्ठं (for सुदिट्ठं).

L 4 D3 om.; N1.2 सवैक्लव्यं (for वैक्लव्यं). M1 नाटयति ; D1 नाटयन्. N1.2 देवि (for प्रिये). D1 गम्यतां गम्यतां ; D3 गम्यतां (for विरम्यतां).

L 6 N1 मन्दं मन्दं ; N2 मन्दं (for शनैः). D4 repeats शनैः. M1 राजानमवलोक्य स्वैरं स्वैरं गच्छति.

L 7 N1.2 D1 आवुक ; D5 आवु ; D6 अवुक ; S3 अवु. D4 कहं ; Pt2 अहिं (for कहिं). D4 माता (for अम्बा). N1.2 M1 D1 णीअदि (for गच्छदि). D3 आः बडुअ कहिं मे अम्बा णीअदि for the whole line.

L 8 D4 om. सखेदं. N1.2 D3.7 ins. वत्स before यत्र. D6 Pt1 ins. दासी before भूत्वा. S3 गच्छति (for गम्यते).

बालकः। अरे बडुअ कहिं तुमं अम्बं णेदुमिच्छसि। (इति मातुः पटान्तं धारयति)।

बटुः। (सकोपम्)। अवेहि गब्भदास। (इति क्षिप्त्वा पातयति)।

बालकः। (साश्रुभङ्गं पितरौ पश्यति)।

5 उभौ। (सास्रमवलोकयतः)।

राजा। भो महाब्राह्मण, अनपराद्धं किल शैशवम्। तन्नार्हस्येवं कर्तुम्। (बालकमुत्थाय शिरस्याघ्रायालिङ्ग्य च सवैक्लव्यम्)।

किं वत्स मन्युभरविस्फुरिताधरोष्ठः
पापस्य पश्यसि मुखं मम निर्घृणस्य।
10 येषां प्रिया न शिशवः पिशिताशनानां
तेषामपि प्रियतमा वनिता तिरश्चाम् ॥२६॥

L 1 N1.2 सकोपं। अरे कम्पिलमक्कडा; M1 अले ले व + +; D1 अले मकलवलुअ; D2.4-6 S1 Pt1 अरे वटुअ; D3 अले वडुअ; D7 अडे वडुआ; Pt2 अडे वडुअ. N1.2 om. तुमं. N1.2 D5 अम्बां; D6 मंवं. D2.5.6 घेत्तुं (for णेदुं).

L 1-2 N1.2 मातुः पटान्तमाकर्षति (omitting इति).

L 2 D5 पटान्तरं.

L 3 D6 om. सकोपं. D2.6 अये एहि; D3 S2 अरे; D4 अपेहि; D7 गच्छेहि; S3 अये (for अवेहि). M1 D1.3 गच्छ दास; D2 गभदास; D6 Pt2 गब्भदास; S2 डिम्भदास; S3 डिम्भणदास.

L 4 N2 om. all words from बालकः up to कर्तुं (l 7). N1 ins. सास्रं before पितरौ.

L 5 D1 Pt2 आलोकयतः (for अवलोकयतः).

L 6 N2 S1 Pt1.2 ब्राह्मण; D4 महान्ब्राह्मण (for महाब्राह्मण). N1 अनपराध्यं. M1 D4 खलु (for किल). D1 om. तत्.

L 7 M1 om. च. N1.2 om. सवैक्लव्यं.

St. 26—*a*) D1 S3 -विस्फुरिताधरोष्ठ; D7 °धरोष्ठैः; S2 °धरोष्ठं.—*c*) D2.6 एषां (for येषां).—*d*) N1.2 M1 D1.7 प्रियतरा. N1.2 M1 D1.3 दयिता (for वनिता).

तत्किं मां चाण्डालमनुगच्छसि। मातरमेवानुगच्छ। (इति वैक्लव्यं नाटयति)।

शैब्या। अज्जउत्त किं मं मन्दभाइणिं अणुसोअन्तो महेसिणो कज्जं सिढिलेसि। (इति बालकं गृहीत्वा परिक्रामति)।

बालकः। परित्ताहि परित्ताहि। (इति निष्क्रान्तः)। 5

राजा। (चिरमालोक्य)। हा हतोऽस्मि। (इत्यात्मानं पातयति)।

(ततः प्रविशति कौशिकः)

कौशिकः। आः कथमद्यापि न संभृतानि मे दक्षिणासुवर्णानि।

L 1 D5 S3 चण्डाह°. D3 उपगच्छसि (for अनु०).

L 2 N1.2 सवैक्लव्यं (?).

L 3 N1.2 किमेवं ; D1 किं तुमं (for किं). M1 om. मं. N1.2 M1 D3 om. ; D1 मन्दभाइणी° (for मन्दभाइणिं). D3 ins. एव्वं before अणुसोअन्तो. D1 अणुसोचयन्तो. N2 महिसिणो.

L 4 D6 सिढ्ढिलेसि. N2 om. इति. S2.3 परिक्रम्य निष्कामति (for परिक्रामति).

L 5 N1.2 हा आवुक परित्ताआहि ; M1 आवुक परित्ताआहि परित्ताआहि ; D1 आवुक परित्ताहि परित्ताहि ; D2 परित्ताहि ; D3 आ वडुअ परित्ताआहि ; D4.5 आवुक परित्ताहि ; D7 S2 आवुक परित्ताअहि ; Pt2 आवुक परित्ताहि परित्ताहि. For the stage direction, N1.2 शैब्या सबालवटुका निष्क्रान्ता ; M1 इति निष्क्रामतः. D6 S1.3 Pt1 om. this whole line, but Pt1 gives it as pāṭhāntara.

L 6 D2-5 S3 Pt2 अवलोक्य (for आलोक्य). N1.2 M1 ins. मन्दभाग्यः after हतोऽस्मि. D1 चिरमात्मानं (for आत्मानं). Pt2 transp. आत्मानं and पातयति. D6 S1 Pt1 om. this whole line, but Pt1 gives it as pāṭhāntara.

L 7 S2 विश्वामित्रः (for कौशिकः).

L 8 D3.7 om. कौशिकः. N1.2 M1 D3 ins. सक्रोधं ; D1.7 ins. सक्षेपं before आः, which M1 om. D2 S1 Pt1.2 ins. अधुना after कथं. D2-4.6 S1 Pt1.2 transp. संभृतानि and मे. M1 om. मे.

राजा। (श्रुत्वा ससंभ्रममुत्थाय)। भगवन्, गृह्यतां तावदर्धम्।

कौशिकः। आः कृतमर्धेन। यदि प्रतिश्रुतमवश्यं देयं मन्यते भवांस्तन्निः-
शेषमेव प्रयच्छ।

(नेपथ्ये)

5 धिक्तपो धिग्व्रतमिदं धिग्ज्ञानं धिग्बहुश्रुतम्।
नीतवानसि यद्ब्रह्मन्हरिश्चन्द्रमिमां दशाम्॥२७॥

कौशिकः। (श्रुत्वा सक्रोधम्)। आः के पुनरमी धिक्शब्देन मां
गर्हयन्ति। (ऊर्ध्वमवलोक्य)। अये कथममी विमानचारिणो
विश्वेदेवाः। (क्रोधं नाटयित्वा कमण्डलुवारिणोपस्पृश्य
10 शापजलं गृहीत्वा)। धिगनात्मज्ञा अनेन क्षुद्रक्षत्रियपक्षपातेन।
पञ्चानामपि वो जन्म क्षत्रयोनौ भविष्यति।
तथापि ब्राह्मणो द्रौणिः कुमारान्वो हनिष्यति ॥२८॥

L 1 N1.2 सहसोत्थाय ; D1 ससंभ्रममुपगम्य (for श्रुत्वा ससंभ्रममुत्थाय).
D1.3 om. भगवन्. N1.2 M1 D1.3 ins. इदं after तावत्.

L 2 N1.2 M1 D3 om. आः. D1 मन्यसे. D1 om. भवान्.

L 2-3 N1 D1.3.7 तदशेषमेव ; M1 तदाशेषमेव.

L 3 D3 प्रयच्छतु. N1 ins. तावत् after प्रयच्छ ; N2 corrupt.

L 4 N1.2 transp. all words from नेपथ्ये up to स्थाने खलु क्लिश्यति
हरिश्चन्द्रः (p. 75, l 6-7) and place them after का गतिरिदानीं' on p. 80, l 6.

St. 27 This verse is lost in S2.—*b*) N1.2 तव श्रुतं ; D2 बहुश्रुतं.

L 7 N1.2 D1 om. श्रुत्वा. D3 S2 om. आः. D2 om. के. M1
D3 transp. धिक्शब्देन and मां.

L 8 D3.5 गर्हन्ति (for गर्हयन्ति). D3.5 om. ; N1.2 विलोक्य (for
ऊर्ध्वमवलोक्य). N1.2 om. अये and अमी.

L 9 D3 S3 नाटयति (for नाटयित्वा). D3 समुपस्पृश्य (for उपस्पृश्य).
N1.2 सक्रोधं शापजलमादाय for all words from क्रोधं नाटयित्वा to गृहीत्वा (l 10).

L 10 D3 om. ; N1.2 D1.5.7 धिगनात्मज्ञान्. S1 Pc1.2 अरे रे क्षुद्र-
क्षत्रियपक्षपातिनः.

St. 28 Parts of this verse lost in S2.—*c*) N1.2 M1 D1.6.7
तत्रापि (for तथापि).

(पुनरूर्ध्वमवलोक्य सहर्षम्)। अये कथममी

मद्दृष्टिपातभयकम्पितलोलघण्टा-
टंकारपूरितवियत्स्खलतो विमानात्।
वेलद्ध्वजांशुकविदष्टकिरीटकोटि
प्रभ्रष्टकुण्डलमवाङ्मुखमापतन्ति ॥२९॥　　　　5

राजा। (ऊर्ध्वमवलोक्य सभयम्)। अहो प्रभावस्तपसां। स्थाने खलु क्लिश्यति हरिश्चन्द्रः। भगवन्, अलमन्यथा शङ्कितेन।

गृह्यतामर्जितमिदं भार्यातनयविक्रयात्।
शेषस्यार्थे करिष्यामि चाण्डालेऽप्यात्मविक्रयम् ॥३०॥

कौशिकः। (सक्रोधम्)। कृतमर्धेन। नन्वशेषमेव दीयताम्।　　　　10

राजा। भोः साधवः (केनापीत्यादि (३।१६) पठति)।

L 1 N1.2 D3 om. पुनः. N1.2 D1.3 om.; D7 प्रिये (!) (for अये).

St. 29—*b*) D5 -स्खलितो.—*c*) N1.2 D3 S2 वेल्लद्ध्वजांशुकविदष्ट-; M1 वला + + ध्वजांशुक०; D1 वल्गद्ध्वजांशुकविभृष्ट-; D7 Pt2 वलाद्ध्वजांशुकविदष्ट-. After the verse, N1.2 continue Kauśika's speech by inserting सर्वथा प्रियं नः प्रिय'.

L 6 D3 सहर्षं (for सभयं). D3 महानुभावस्तपसां; D5 प्रभावस्तपसो. N1.2 ins. तत्सर्वथा before स्थाने.

L 7 N1.2 M1 D3 क्लिश्यते. M1 ins. इति after हरिश्चन्द्रः. N1 ins. राजा। सविनयं; N2 ins. राजा before भगवन्. M1 D4.5 Pt2 संभावितेन (for शङ्कितेन).

St. 30—*b*) D4.5 -विक्रियात्.—*d*) D5.6 S3 चण्डाले. D4.5 -विक्रियं. Much of this verse is lost in S2. Quoted anonymously in *Sāhitya-darpaṇa* (*ad* vi 95a).

L 10 M1 D3 om. सक्रोधं. D1 नि (:) शेषं (for नन्वशेषं). N1.2 om. all words from कौशिकः up to पठति (l 11).

L 11 D2.4.5 repeat भोः.

(ततः प्रविशति चाण्डालवेषः सानुचरो धर्मः)

धर्मः । (स्वगतम्) ।

मया ध्रियन्ते भुवनान्यमूनि
सत्यं च मां तत्सहितं बिभर्ति ।
5 परीक्षितुं सत्यमतोऽस्य राज्ञः
कृतो मया जातिपरिग्रहोऽयम् ॥३१॥

(चिरं ध्यात्वा साश्चर्यम्) । प्रणिधानतोऽप्यहं पश्यंस्तस्य राजर्षेर्हरिश्चन्द्रस्य तुल्यं न पश्यामि । भवतु तत्सकाशमेव गच्छामि । (परिक्रम्य प्रकाशम्) । अले शालमेअका गहिदे तए
10 अस्तपेट्टालके ।

L 1 D3 ततः प्रविशति सानुचरश्चाण्डालवेषधरो धर्मराट्. S3 चण्डालवेषः. D5 om. सानुचरो.

L 2 D3 om. धर्मः.

St. 31 The passage from *St.* 31c to परिकामति (p. 77, l 2) are fragmentary in S2. This verse is repeated later in IV. 28 (with a variant).

L 7 M1 D3 आश्चर्यं (for साश्चर्यं). M1 अस्य (for अहं पश्यंस्तस्य).

L 7-8 N1.2 प्रणिधानतोऽपि पश्यन्न राजर्षेर्हरिश्चन्द्रस्य तुल्यं पश्यामि ; D1 प्रणिधानतोऽपि नास्य राज्ञो हरिश्चन्द्रस्य तुलयं पश्यामि.

L 8 M1 सदृशं (for तुल्यं).

L 9 N2 गच्छामः (for गच्छामि). D1 ins. इति before परिक्रम्य. N2 om. परिक्रम्य. The Prakrit appears to be Māgadhī. M1 अले ले ; Pt2 अडे (for अले). N1.2 D5.6.7 Pt2 सालमेअका ; M1 शालमेअआ ; D1 सालमेअअ. D2 तय ; D4 S3 Pt2 तुए ; D7 एस्य (for तए).

L 10 N1 अत्थपसेअके ; D1 सोणपेट्टालए ; M1 D2.5.6 S1 Pt1.2 अत्थपेट्टालके ; D3 अत्थपेट्टालए ; D4 अत्थपेदालके ; D7 एशो पिट्टालके. N2 om. all words from अस्तपेट्टालके up to पठति च (p. 77, l 3). For rtha=Mg sta, see Pischel §290.

अनुचरः । महद्दलआ किं तुए शुवण्णागाले कादव्वे आदु शुले पादव्वे ।

धर्मः । अले किं तव पदिणा पुछ्छिदेण पओअणं। (इति परिक्रामति) ।

राजा । (केनापीत्यादि पठति । लक्षार्धेनेत्यादि पठति च (३।१६) । सर्वतोऽवलोक्य सखेदम्) । कथं मया मन्दभाग्येन न कश्चिदर्थी । हा हतोऽस्मि । (इति मूर्छितः पतति) । 5

L 1 N1 D1.3.5.6 S3 महद्दलअ ; D4.7 महद्दलआ. M1 किं दे (for किं तुए). D4 ins. वा after किं. D4.5 Pt2 तए (for तुए). D4 S3 Pt2 सुवण्णा- ; D5 सुवण्णा-. D3 -गोले ; D5 -गले (for -गाले). N1 किं लाअउलाए परण्णागाले ; D1 किं राउले सुवण्णागाले ; D7 किं लाउलेसु सुवण्णागाढका विअ. D4 कादव्व. N1 अध ; M1 अथ ; D3 अहवा ; Pt2 आउ (for आदु). N1 S3 Pt2 सूले ; M1 सुराए ; D1 सुले ; D3 सुला (for शुले). M1 पादव्वा. D7 वशके पददि (for कादव्वे आदु शुले पादव्वे).

L 2 Pt2 अडे (for अले). D1 तुअ ; D2.3 तुए ; M1 तए (for तव). Pt2 तव किं इमिणा सुणिदेण. All Mss (M1 D1 om. ; S2 missing) and Pt पुच्छिदेण. D7 Pt2 om. पओअणं. M1 D1 om. all words from पुच्छिदेण to परिक्रामति. N1 परिक्रामतः .

L 3 N1.2 ins. भो भोः साधवः ; M1 ins. अवलोक्य सखेदं (repeating the words in their proper place) before केनापीत्यादि. For all words from केनापीत्यादि to पठति च, N1.2 repeat the entire verse III. 16 (with *v. l.* लक्षार्धेन (for लक्षेणार्यं), and continue तदृच्छन्तु मामार्यां गृह्णन्तु. D1.7 पठित्वा (for the first पठति) and om. च (after the second पठति). M1 D3.5 Pt2 om. लक्षार्धेनेत्यादि पठति च.

L 4 D3 आत्मगतं (for सखेदं) and om. कथं.

L 5 D2.3.6 S1 Pt1 कश्चिदर्थो. N1.2 ins. प्राप्यते after अर्थी and मन्दभाग्यः after हतोऽस्मि. D7 om. इति. N1.2 M1 D1.3 आत्मानं पातयति ; D5 मूर्छितः पतितः (for मूर्छितः पतति).

धर्मः । (आकर्ण्य दृष्ट्वा स्वगतम्)। कथमसौ महासत्त्वो मोहमुपगतस्तिष्ठति। भवत्वेवं तावत्। (ससंभ्रममुपगम्य प्रकाशम्)। अले उत्थिष्ठ। हगे तुह अस्ति। ता गेण्ह एदं यधाप्पस्तिदं शुवण्णम्।

5 राजा। (सहर्षमुत्थाय)। भोः साधो उपनीयताम्। (दृष्ट्वा सविषादम्)। भद्र भवानर्थी।

धर्मः। वाढं हगे तुह अस्ति।

राजा। तत्को भवान्।

L 1 N1.2 D3 om. आकर्ण्य. D3.4 om. दृष्टा. N2 om. स्वगतं. M1 om. कथं. N1 कथमयमसौ. M1 D1 अयं (for असौ). D3 महासत्वः.

L 1-2 N1.2 M1 D1.3 om. मोहमुपगतस्तिष्ठति.

L 2 N2 उपसृत्य (for ससंभ्रममुपगम्य प्रकाशं). M1 transp. ससंभ्रममुपगम्य and प्रकाशं.

L 3 D3 om.; Pt2 अड़े (for अले). All Mss and Pt उत्थेहि (N1.2 उत्थेहि उत्थेहि; D1 उट्ठिहि उट्ठिहि; D7 उट्ठेहि उट्ठेहि; S3 उट्ठेहि). N1.2 हग्गे; D1 हक्के; D2-4.6.7 S1 Pt1.2 अहके; D5 अहेके; S3 अहगे (for हगे). D1 दे; D3 S3 Pt2 तुए; the remaining Mss and Pt1 तए. All Mss and Pt अत्थी (Skt. अर्थी). M1 om. ता. S3 गह्न. D4 इदं. N1.2 जधापत्थुदं; other Mss and Pt जधापत्थिदं (Skt. यथाप्रार्थितं).

L 4 M1 D1.4.5.7 S2.3 Pt2 सुवण्णं.

L 5 D4 मामुपनीयतामुपनीयतां; S2 उपानीयतां (for उपनीयतां). N1.2 सविस्मयं (for सविषादं).

L 5-6 For all words from भोः to भवानर्थी, D1 reads भोः साधो भवानर्थी। उपनीयताम्॥ उपसर्पति॥ चाण्डालः। अले तुलं पसल पसल॥ राजा। दृष्ट्वा सखेदम्। भद्र भवानर्थी.

L 6 N2 om.; M1 D3 तत्र (for भद्र).

L 7 M1 ins. स्वगतं before and प्रकाशं after वाढं. D1 वाढे. N1 हग्गे; N2 गहे; D1 हक्के; D7 अहक्के; S2.3 अहगे; Pt2 अहके. D4 S2.3 Pt2 तुए अत्थी (S2 अत्थि); remaining Mss तए अत्थी.

L 8 D1 om. तत्.

धर्मः । शव्वमशाणाधिवदी गुम्मस्ताणाधिआलपच्चइदे ।
वज्झहस्ताणणिउत्ते चण्डालमहह्हले क्खु हगे ।३२॥

राजा । (सावेगमुपसृत्य कौशिकस्य पादयोर्निपत्य) । भगवन् प्रसीद प्रसीद ।

तवैव दासतां गत्वा वरमानृण्यमस्तु मे ।
न दृष्टा न श्रुता चेयं ब्रह्मंश्चाण्डालदासता ॥३३॥

कौशिकः । धिङ्मूर्ख स्वयंदासास्तपस्विनः । तत्किं त्वया दासेन मे क्रियते ।

St. 32—*a*) N1 D1 सव्वमसाणाधिवदी ; N2 ०णाधिपदि ; M1 शव्वमसाणाधिवदी ; D2 S1-3 Pt1 ०णाहिवइ ; D3 ०णाहिवदी ; D4.5.7 Pt2 सव्वमसाणाहिवइ (D5 ०णाहिवई ; Pt2 ०णाधिवइ).—*b*) N1.2 गुम्मट्ठाणाधिश्राल- ; M1 ०गुम्मस्थाणाधियार- ; D1 ०ट्ठाणाधिश्राल- ; D2.5.6 S1 Pt1 ०ट्ठाणाधिश्राणं ; D3 ०ट्ठाहिश्राल- ; D4 ०धाणाधिश्राल- ; D7 Pt2 ०ट्ठाधिश्राउ-. S2.3 ०ट्ठाणाहिएण. D7 corrupt for -पच्चइदे.—*c*) N1 वज्भाणडोणिउण- ; N2 ज्भाणदीउले ; M1 वज्भझाणिउणे ; D1-3 S1-3 Pt1 वज्भट्ठाणणिउत्ते ; D4 वम्भ्भगणणिवुत्ते ; D5 वज्जट्ठाणणिउत्ते ; D6 वज्भट्ठाणपिउत्ते ; D7 वज्भत्साणत्तीणिउणे (?) ; Pt2 बहुट्ठाणणिउच्-.—*d*) N1 D1.4 चण्डालमहदले ; N2 ० महिदले ; M1 ०महतुलके ; D7 ०महहडके ; Pt2 ०महत्तल्ले. N2 Pt2 om. ; D2.3.6.7 S1 खु ; D4 ल्खु (for क्खु). N1.2 हग्गे ; D1 हक्के ; D7 Pt2 हके ; S3 श्रहगे (for हगे). The Sanskrit chāyā of this verse would be— सर्वश्मशानाधिपतिर्गुल्मस्थानाधिपालप्रत्ययितः ।
वध्यस्थाननियुक्तश्चण्डालमहत्तरः खल्वहम् ॥

L 3 N2 om. ; D1 सवेगमुपसृत्य ; D3 सधैर्यमुपसृत्य. D3 om. कौशिकस्य. S2 पतति (for निपत्य). M1 om. भगवन्. N1.2 M1 om. प्रसीद.

L 4 S1 Pt1 ins. भगवन् before प्रसीद. N1.2 M1 om. प्रसीद.

St. 33—*b*) D1 ते (for मे).—*c*) S3 न्यूनता (for न श्रुता).—*d*) N2 ब्रह्मचण्डाल-. S2 Pt2 चण्डाल- (for चाण्डाल-).

L 7 D2 om. कौशिकः. D1 ins. सक्रोधं after कौशिकः. N1.2 D1 om. तत्. D1 मया (for त्वया). N1.2 D1.7 om. मे. S2.3 om. all words from तत्किं to क्रियते.

राजा। (सानुनयम्)। भगवन् यदादिशसि तत्करिष्ये।

कौशिकः। शृण्वन्तु शृण्वन्तु विश्वे देवाः। यदादिशामि तत्करिष्यसि।

राजा। वाढं करोमि।

कौशिकः। यद्येवमस्मिन्नेवार्थिनि विक्रीयात्मानं प्रयच्छ मे दक्षिणा-

5 सुवर्णानि।

राजा। (सवैक्लव्यमात्मगतम्)। अहह का गतिरिदानीम्। (प्रकाशम्)। भगवन् यदादिशसि। (चाण्डालमुपगम्य)। भोः स्वजातिमहत्तर समयेन मां क्रेतुमर्हसि।

चाण्डालः। अध कीदिशे दे शमए।

L 1 S2 om. सानुनयं. D4 om. भगवन्. M1 यद्यत (for यत्). N2 आदिशति; D4 आदिशसे. D1 तत्सर्वं (for तत्).

L 2 D4.5 S2 do not repeat शृण्वन्तु. N1.2 D3 om. शृण्वन्तु शृण्वन्तु विश्वे देवाः. D6.7 यद्यदादिशामि. D7 तत्तत् (for तत्). N1.2 D4.5.7 Pt2 करोषि (for करिष्यसि). M1 om. lines 2-3.

L 3 N1.2 D3 राजा। भगवन् वाढं करोमि। क्षत्रिया वयं न पुनरभिधातुं जानीमः (for the whole line).

L 4 D4 om. एवं. D1 om. अर्थिनि. N1.2 transp. विक्रीय and आत्मानं. D1 om. मे.

L 4-5 N1.2 सुवर्णानि; M1 D1.3 सुवर्णं (for दक्षिणासुवर्णानि).

L 6 N2 om. सवैक्लव्यमात्मगतं. D3 S2 स्वगतं (for आत्मगतं). N1.2 M1 D1.3 om. अहह. D5 om. का. N1.2 M1 om. प्रकाशं. After this line, N1.2 ins. passage transposed from नेपथ्ये धिक्कपो (p. 74, l 4) to हरिश्चन्द्रः (p. 75, l 7).

L 7 N2 om. (hapl.) all words from यदादिशसि up to रथ्याम्बर-परिच्छदः (p. 81, l 2). M1 D3 यद्यदादिशसि; D6 यदादिशति. N1 M1 D3 धर्मं; D7 चण्डालं (for चाण्डालं). D1.3 प्रति (for उपगम्य).

L 8 M1 D1 -महत्तरक; D6 -पहत्तर (for -महत्तर). M1 कर्तुं (for क्रेतुं).

L 9 N1 धर्मः अले (for चाण्डालः अध). N1 Pt2 कीदिसे; M1 D6 कीदिशो. D7 om.; D4 ते (for दे). N1 M1 D4.5 समये.

राजा । श्रूयताम् ।

भैक्ष्याशी दूरतस्तिष्ठन्नृश्याम्बरपरिच्छदः ।
यद्यदादिशति स्वामी तत्करोम्यविचारितम् ॥३४॥

उभौ । (सपरितोषम्)। अले शुस्दु एशे दे शमए। गेण्ह एवं शुवण्णं। (इति दूरादर्पयति)। 5

राजा । (गृहीत्वा सहर्षम्)।

अनृणस्य ममेदानीमशतस्य द्विजन्मना ।
अपरिभ्रष्टसत्यस्य श्लाघ्या चाण्डालदासता ॥३५॥

(कौशिकं प्रति सानुनयम्)। भगवन् प्रतिगृह्यतामिदमशेषधनम् ।

L 1 N1 D1 om. श्रूयतां.

St. 34—*a*) N1 भैक्षाशी ; D3.4 भिक्षाशी.—*b*) D7 -परिच्छदा ; S3 -परिग्रह.:—*c*) N1.2 यदादिशसि तत्सर्वं.—*d*) N1.2 करोम्यहं ; D7 तत्कुर्वेऽहं (for तत्करोमि). N1.2 D7 अहर्निशं ; D1.3 अविचारितः ; M1 D4 S3 अविचारतः ; D5 Pt2 अविचारयन् (for अविचारितं).—*cd*) =III 17ab.

L 4 D1 चण्डाल उभौ ; D3 धर्मः (for उभौ). N1.2 M1 D3 om. सपरितोषं. D1 ins. धर्मः before अले. Pt2 अडे. N1.2 M1 D1.5.6.7 S1 Pt2 सुट्ठु ; D4 सुष्ठु ; S2.3 शुट्ठु. D3 om. ; N1.2 M1 D1.4-7 S1 Pt2 एसे (for एशे). M1 दे एसे by transp. N1.2 om. ; Pt2 ते (for दे). N1.2 M1 D1.4.5.7 Pt2 समये. D1.3.7 ins. ता before गेण्ह. S3 गह. N1.2 ins. जधापत्थुदं after एदं.

L 5 M1 D2.4.7 Pt2 सुवण्णं ; remaining Mss and Pt शुवण्णं as in text. N1.2 अर्पयतः.

L 6 D1 ins. आत्मगतं after सहर्षं.

St. 35 D1 om. this verse here but transposes it after गृह्यतां on p. 82, l 2.—*b*) D2.4.5 Pt2 द्विजातिना (for द्विजन्मना).—*c*) D2.4-6 S2 -भ्रष्टदेहस्य (for -भ्रष्टसत्यस्य).—*d*) D3.5.6 S1 Pt1 श्लाघा. D4.7 S3 Pt2 चण्डाल-.

L 9 M1 D3 om. सानुनयं. D3 भगवन् इदमशेषधनं. N1.2 M1 D1 गृह्यतां (for प्रतिगृह्यतां). D1.4.5.7 Pt2 अशेषं धनं ; M1 सुवर्णं सकलं. After धनं, D7 ins. कालक्षेपकृतस्त्वपराधो मां प्रति मर्षणीयः (repeating it in its proper place, p. 82 , l 5-6)। इति प्रणम्य धनमर्पयति.

कौशिकः। (सवैलक्ष्यम्)। दास्यसि।

राजा। (सानुनयम्)। भगवन् गृह्यताम्।

कौशिकः। (परिगृह्य स्वगतम्)। किमतः परं निर्बन्धेन। भवतु गच्छामि।
(सवैलक्ष्यं तथा करोति)।

5 राजा। (सविनयमञ्जलिं बद्ध्वा)। भगवन् कालक्षेपकृतस्त्वपराधो मां
प्रति मर्षणीयः।

कौशिकः। क्षान्तम्। (इति निष्क्रान्तः)।

L 1 N1.2 om. the whole line. D1 om. सवैलक्ष्यं. D7 repeats दास्यसि.

L 2 N1.2 om. the whole line, D3 om. सानुनयं ; D1 सातिशयानुनयं. D4 repeats गृह्यतां ; D5 S3 प्रतिगृह्यतां. After गृह्यतां, D1 ins. इति पठति राजा स्वगतं followed by *St.* 35. [*v. l.* (before corr.) राजन् (for श्लाघ्या)].

L 3 D3 om. परिगृह्य. D1 सवैलक्ष्यं (for परिगृह्य स्वगतं). D7 om. स्वगतं. M1 D1.3 transp. किं and अतः परं. D1 अतिनिर्बन्धेन. M1 ins. गृहीत्वा before गच्छामि. D1 गृह्णामि (for गच्छामि).

L 3-4 N1.2 om. lines 3 and 4 (see below).

L 4 D1 om. ; M1 D3.4 इति निष्क्रान्तः (for सवैलक्ष्यं तथा करोति). After l 4, D1 ins. प्रकाशं। देहि। इति गृहीत्वा किञ्चिदवस्थितशेषसंबन्धे अलंकारमुत्तरीयं च गृहीत्वा सहर्षमात्मगतं। न दृष्टं न श्रुतं पूर्वं। अथवा हरिश्चन्द्रसमो राजा न भूतो न भविष्यति।

L 5 N1.2 om. ; D1 पादयोर्निपत्य (for सविनयमञ्जलिं बद्ध्वा). D3.4 om. ll. 5-7. N1.2 om. भगवन्.

L 6 N1.2 ins. पुनः प्रणम्यार्पयति after मर्षणीयः, and continue कौशिकः। सवैलक्ष्यमात्मगतं। अहो स्थैर्यमस्य (N2 आश्चर्यमाश्चर्यं)। अथवा। चलन्ति गिरयः कामं युगान्तपवनाहताः। कृच्छ्रेऽपि न चलत्येकं धीराणां निश्चलं मनः॥ (IV. 35). अतःपरं किमतिनिर्बन्धेन। भवतु गच्छामि। इति निष्क्रान्तः.

L 7 N2 om. this line. D1 मर्षितः (for क्षान्तं).

राजा। (चाण्डालमुपगम्य)। भोः स्वजातिमहत्तर। (इत्यर्धोक्ते मुखमावृणोति)। भोः स्वामिन्, आज्ञापय किं मया दासेन कर्तव्यम्।

धर्मः। (सपरितोषमात्मगतम्)। यन्न दृष्टपूर्वं न वा श्रुतपूर्वं कर्म। (प्रकाशम्)। अले दस्किणमशाणं गदुअ मलअचीलहालकेण भविअ अहोलत्तं यग्गिदव्वं। हगे वि श्शाभवणं य्येव गश्चामि। 6

L 1 Some Mss चण्डालं. N1.2 M1 D1.3 प्रति (for उपगम्य). N2 D3 om. all words from भोः to आवृणोति (l 2). D6 इत्यर्धोक्तेन.

L 2 N1 लज्जां नाटयित्वा (for मुखमावृणोति). N1.2 M1 om. भोः. D1 om.; D3 आज्ञाप्यतां (for आज्ञापय). M1 D1.3 अनेन (for मया).

L 3 D1 कर्तव्यमिति.

L 4 N2 om. सपरितोषं. N1.2 D3.4 स्वगतं (for आत्मगतं). D6 om. यन्न. D1 दृष्टं पूर्वं. D3 om. न. D1 om. वा. D1.6 श्रुतं पूर्वं. N1.2 M1 D3 om. कर्म. After कर्म which is omitted, N1.2 ins. अथवा हरिश्चन्द्रादते स्वामिन्निति को वदति.

L 5 N1.2 D1 द्वितीयः। प्रकाशं; M1 अपरः (for प्रकाशं). D2 om. all words from अले to गदुअ. Pt2 अडे (for अले), N1.2 Pt2 दक्खिण-; M1 D1-3.5.6.7 (D2 om.) S1 Pt1 दक्खिण-; D4 S3 दह्क्खिण-; for the Mg form द⌣क्खिण (dahkiṇa) or दस्किण, see Hemacandra 4. 296; Pischel § 324. N1.2 D4.5.7 Pt2 -मसाणं; M1 D1 -मसाणे; D3 -मशाणके. M1 D3 om. गदुअ. N2 मलअ-; D4.7 S1 Pt1 मअअ-; D6 मडल-; Pt2 मिडअ-. N1 -चोलहालको; N2 -चीलको; D1 -चीलहालएण; D3 -चीलहालके; D7 -चीडहालके; S1 Pt1.2 -चीडहाडकेण; S2 किंवणाहालकेण. N1.2 D1.3 ins. तए after भविअ.

L 6 N1.2 M1 D3 om.; D1 अहोलत्तं (for अहोलत्तं). N1.2 M1 D3 चिट्ठिदव्वं; D1.2.4-7 S1 Pt1.2 जग्गिदव्वं; S2.3 जागिदव्वं. N1.2 M1 D3 ता एहि; D1.2.4-6 S1 Pt1.2 अहं पि (for हगे वि). N1.2 M1 D3 तहिं; D2.4-6 स्समवनं; D7 सं भवणं; S3 सो भवणं; Pt2 स्समवणं. N1 M1 उजेव; D1-6 S1 Pt1.2 जेव्व; S3 एव्व. N1.2 D3 गच्छम्ह; the remaining Mss गच्छामि; D4 गच्छामीति.

राजा। यथाज्ञापयति स्वामी।

(इति निष्क्रान्ताः सर्वे) ॥

इति तृतीयोऽङ्कः समाप्तः ॥

L 1 N1.2 D3 om. this line.

L 2 D2 om. इति.

Colophon: N1.2 D2.3.5 S1.2 Pt2 तृतीयोऽङ्कः ; M1 हरिश्चन्द्रविक्रयो नाम तृतीयोऽङ्कः ; D1 विक्रयो नाम तृतीयोऽङ्कः ; D4 इति चण्डकौशिकनाटके तृतीयोऽङ्कः ; D6 S3 इति तृतीयोऽङ्कः समाप्तः ; D7 चण्डकौशिके तृतीयोऽङ्कः। ओं नमः शिवाय ॥ ; S1 Pt1.2 इति आर्यक्षेमीश्वरकृते चण्डकौशिकनाटके तृतीयोऽङ्कः.

(ततः प्रविशति चाण्डालाभ्यामनुगम्यमानः सचिन्तो राजा)

चाण्डालौ। ओशलध अय्या ओशलध। ण होइ एशे वय्झे। ता किं एत्थ पेस्कध। (आकर्ण्य आकाशे)। अय्या किं भणाध। के एशे कहिं वा णीअदि त्ति। एशे किल तवश्शी शामिणो महद्दलश्श शआशादो बहुदलं शुवण्णं गेण्हिअ दाशत्तणं पडिवण्णे। ता लस्कणणिमित्तं दस्किणमशाणअं णीअदि। 5

Before this Act, S2 ins. some Namaskriyā in prose and verse to Śrī-Rāmacandra—obviously a scribal addition. As S2 is extremely fragmentary and contains numerous lacuna, large and small, they are ignored, and the Ms is sparingly used.

L 1 D4 ततः प्रविशति चण्डालानुगतो राजा. D2.3.6 S1 Pt1 सचिन्त्यो. D5 transp. सचिन्तो and राजा.

L 2 Some Mss चैण्डालाभ्यां and चण्डालौ ; D1 चाण्डालः. N1.2 M1 D1 ओसलध (both times). All Mss and Pt अज्जा. S2 ओशलध ओशलध अज्जा. N1.2 होवि (for होइ). N1.2 M1 D5.7 एसे ; S2.3 एशो. D2.3.5.6 वज्जे ; D4 Pt2 वज्झ्के ; S2 पज्मो ; other Mss वज्मे. D5 om. किं.

L 3 D1 एव्वं ; D3 एशे (for एत्थ). N1 प्पेक्खध ; remaining Mss (except D4 as in text) and Pt पेक्खध (S3 पेह्लध). N2 D7 अज्ज ; remaining Mss and Pt अज्जा. D1.5 Pt2 भणध ; S2.3 भणध.

L 4 N1.2 M1 D4.7 एसे. M1 D2.4-6 S1 Pt1 om. ; Pt2 त्ति (for त्ति). D1 ins. सुणाध before एशे. N1.2 M1 एसे ; D7 एस. N1.2 M1 D1.7 तवस्सी. N1.2 M1 D1.3 om. ; D4 मामिणो (for शामिणो).

L 5 N1 महद्दलअस्स ; N2 corrupt ; D1 महद्दलअ- ; D2.5.6 Pt2 महद्दलश्श ; M1 D3.7 महद्दलअ- ; D4 महद्दलस्स. N1.2 D1.5.7 सआसादो. M1 बहुतरं ; D5 बहुबलं (for बहुदलं). D6 S1 Pt1 बहुदलशुवण्णा. N1.2 D1.3.4 सुवण्णं ; M1 D2.6.7 सुवण्णं ; Pt 2 शुवण्णअं. D4 गेण्हीअ ; D7 गिण्हिअ ; S2.3 गहिअ. N1.2 M1 D4.5 दासत्तणं ; D1 दासकत्तणं.

L 6 N1.2 पड्हिवण्णे ; D1 पणिवण्णे ; D3 पडिवन्ने ; D6.7 पडिवण्णे. All Mss (except D7 as in text) and Pt लक्खण-. D1 -निमित्तं ; D2.6 S1 Pt1 -णिमित्त. N1 ins. अ ; N2 च after -णिमित्तं. N1.2 D5 दक्खिण- ; M1 D1.2.3 Pt2 दक्खिण- ; D4 दक्खिणं ; D6.7 S1 Pt1 दक्खिण- (for दस्किण-). N1.2 M1 D1.4.7 Pt2 -मसाणं. D1 ins. त्ति after णीअदि.

राजा । (निःश्वस्यात्मगतम्) । कष्टमनवधिरयं यथोत्तरदारुणो मे
व्यसनपरंपरापातः । तथा हि

इदमद्य मम श्वपाकदास्यं वसतिर्घोरतरं महाश्मशानम् ।
मृतकम्बलहारिता च कर्म परिशान्तं व्यसनेष्वहो न दैवम् ॥१॥

5 (सशोकम्) । सुष्ठु खल्विदमुच्यते दुःखं दुःखैस्तिरोधीयत
इति । यतो दक्षिणानृण्यनिवृत्तं मामिदानीम् आ शोको बाधते ।
(वैक्लव्यं नाटयित्वा) ।

किं शोचामि मदेकबान्धवतया संप्रत्यनाथाः प्रजाः
किं बन्धूनतिवत्सलानशरणानेतांश्च भृत्यानहम् ।
10 किं दासीं द्विजसद्मनि प्रियतमां वत्सं च किं वा शिशुं
किं चाण्डालभुजिष्यतामुपगतः पापो निजं जीवितम् ॥२॥

L 1 N1.2 D3.5.7 निःश्वस्य as in text ; D4 निस्वस्य ; remaining Mss निश्वस्य. N1.2 उत्तरोत्तर- (for यथोत्तर-). D1 ins. अद्य after मे.

St. 1—*a*) N2 यदन्यन्मम ; Pt2 इदमस्य मम.—*b*) D1 वासो (for वसतिः). D4 वासो घोरतरे. D4 महाश्मशाने.—*c*) M1 कृत्यं (for कर्म).—*d*) N1.2 (N2 corrupt) D1 श्रान्तं मे ; M1 खलु शान्तं ; D3 विगतं मे ; D7 शान्तं मे (for परिशान्तं).

L 5 D1 सोत्कण्ठं ; D7 Pt2 सौत्सुक्यं (for सशोकं). N2 इष्टो न ; D3 दुःखैर्दुःखं (by transp.) (for दुःखं दुःखैः).

L 6 D1.3 om. इति. D7 दक्षिणामूल्य-. N1 D4 -निर्वृतं ; N2 -निवृतं ; Pt2 -निर्वृत्तं. D4.5 S3 Pt2 ins. पुनः after इदानीं. N1.2 D1.7 सुतरां शोको ; M1 D3 शोको ; D4 Pt2 दास्यशोको ; S3 आत्मजादिशोको नव (for आ शोको). D4 अभिबाधते.

L 7 N2 S2.3 नाटयति.

St. 2—*b*) N1.2 D3 किं मौलभृत्यान् ; M1 किं मौलि० ; Pt2 किं तांश्च भृत्यान् (for एतांश्च भृत्यान्).—*c*) N1.2 M1 D3 प्रियतमां हा वत्स किं त्वां शिशुं ; D1 प्रियतमां हा वत्स कं वा शिशुं.—*d*) D2.4.6 S1 Pt1 चण्डाल-. D7 उपगतं.

(स्मृतिमभिनीय सखेदम्) ।

दुराराध्ये तस्मिन्परमतपसां धामनि तदा
मुनौ विश्वामित्रे कथमपि यदानृण्यमभवत् ।
तदाक्षिप्तं दृष्ट्वा प्ररुदितमुखं बालतनयं
तदन्तःशल्यं मां व्रणमिव विरूढं ग्लपयति ॥३॥ 5

चाण्डालौ । (पुनस्तदेव पठतः) ।

राजा । (विचिन्त्य सखेदमात्मगतम्) । अहह दृढं पीडयति मां संप्रति तद् यत्तदा

त्वरयति गुरोर्भक्त्या तस्मिन्द्विजन्मनि रोषणे
रुदति च तदाक्षिप्ते बाले पटान्तनिरोधिनि । 10
विधुतविधुतैर्बाष्पोत्पीडैर्जडीकृततारका
कथमपि तया क्रूरे दृष्टिश्चिरान्मयि संहृता ॥४॥

(सवैक्लव्यम्) । हा देवि

यदि तपनकुलोचिता वधूस्त्वं
यदि विमले शशिनः कुले प्रसूता । 15
मयि विनिपतितासि भस्मराशौ
सुतनु घृताहुतिवत्तदा कथं त्वम् ॥५॥

St. 3—*a*) D1.3 तथा (for तदा).—*c*) D2 प्रमुदितमुखं.—*d*) S3 निरूढं.

L 6 N2 चाण्डालः ; Some Mss चण्डालौ. N1.2 ins. ओमलध (N2 ओसलह) इत्यादि before पुनस्तदेव.

L 7 N2 om. सखेदं. D4 अहो (for अहह). N1.2 संप्रति दृढं पीडयति मां देवी (N2 om. देवी) ; M1 पीडयति मां ; D1 संप्रति पीडयति मां ; D3 दृढं मां संप्रति पीडयति ; D7 दृढं मां पीडयति (for दृढं पीडयति मां संप्रति).

L 8 N1.2 D1.7 om. तद्. D3 यदा (for यत्तदा).

St. 4—*a*) N1 गुरौ भक्त्या ; N2 गुरुभक्त्या. D6 द्विजन्मनि रोषारुणे (hypermetric) ; S1 Pt1 द्विजे च रुषारुणे.—*b*) N1.2 D3 तथा (for तदा). N1 D2 पटान्तविरोधिनि ; D1 ०तिरोधिनि ; D5 पटान्तरविरोधिनि (hypermetric) ; S3 पदान्तविरोधिनि.—*d*) M1 दूरे (for क्रूरे). D3 संवृता ; S2 संभृता (for संहृता).

St. 5—*c*) M1 च पतितासि.—*d*) M1 तदाहुतिवत्तदा. D1 स्थिरं (for तदा). N1 M1 D1.7 Pt2 नु ; N2 नः (for त्वं).

अपि च राजपुत्रि

उपवननवमालिकाप्रसूनैः
स्रजमपि या परिखिद्यसे सृजन्ती ।
परिजनवनितोचितानि कर्मा-
5 ण्यपरिचितानि कथं विधास्यसि त्वम् ॥६॥

चाण्डालौ । (अग्रतोऽवलोक्य) । अले णादिदूले दस्किणमशाणे । ता तुलिदं आअश्च ।

राजा । (दृष्ट्वा सावष्टम्भम्) । अये कथमिदं महाश्मशानम् । तथा हि

10 विदूरादभ्यस्तैर्वियति बहुशो मण्डलशतै-
रुदञ्चत्पुच्छाग्रस्तिमितविततैः पक्षतिपुटैः ।
पतन्त्येते गृध्राः शवपिशितलोलाननगुहा-
गलल्लालाक्लेदस्थगितनिजचञ्चूभयपुटाः ॥७॥

L 1 N1.2 ins. भोः before राजपुत्रि.

St. 6—*a*) Pt2 उपनत- (for उपवन-). N2 D4 S3 -मल्लिका- (for -मालिका-).—*b*) D1 परिखिद्यते.—*c*) N1.2 M1 D7 परिजनवचनोचितानि ; D5 परजनवनितोचितानि.

L 6 N2 चाण्डालः ; D2.4.6 S1 Pt1.2 चण्डालौ. D7 om. अग्रतोऽवलोक्य. D2.6 Pt2 अरे ; D4 अरे (for अले). N2 णादीदूले ; D2.6.7 णातिदूरे ; D3-5 S1 Pt1 णातिदूले ; Pt2 णादिदूरे. N1.2 ins. एसे ; D1 ins. एशे after णादिदूले. N1.2 D5 दक्खिण- ; M1 D1-3.6 S1 Pt1.2 दक्खिण- ; D4 दस्खिण- ; (D7 as in text). N1.2 M1 D1.4-7 Pt2 -मसाणे ; D3 -मशाणके.

L 7 N1.2 repeat ; M1 D1 तुलिअं तुलिअं ; other Mss and Pt तुलिअं (for तुलिदं). All Mss and Pt आअच्छ (for आअश्च).

L 8 M1 ins. अग्रतोऽवलोक्य after सावष्टम्भं. M1 D1 तत् (for इदं). D7 Pt2 ins. तत् after इदं. M1 places इदं after महाश्मशानं.

L 9 D2.4-7 S1 Pt1 om. तथा हि.

St. 7—*a*) D3 अस्पष्टैः (for अभ्यस्तैः). N2 मण्डलगतैः.—*b*) S3 -स्तिमितविनतैः.—*c*) D3 -लोलानलगुहा-. —*d*) D3 -गलमानाक्लेद-. N1 M1 D1.7 -स्थपित- ; N2 -मूषित- (contrary to metre) (for -स्थगित-). D2 -पुटैः.

(नेपथ्ये कलकलः)

राजा । (कर्णं दत्त्वावलोक्य च)। अहो बीभत्सरौद्रता महा-
श्मशानस्य । तथा हि

इमा मूर्छन्त्यन्तःप्रतिरवभृतः कर्णकटवः
शिवाः क्रूराक्रन्दैरशिवपटहाडम्बररवाः । 5
ज्वलन्त्येते तापस्फुटितनृकरोटीपुटदरी-
लसन्मस्तिष्काक्ता स्तिमितजटिलाग्रा हुतभुजः ॥८॥

(अग्रतोऽवलोक्य सश्लाघम्)। अहो बीभत्समपि स्पृहणीयमिदं
वर्तते । भद्र कुणप सर्वस्वग्राहिभिः प्रणयिभिश्च श्वापदगणै-
र्यथेष्टमुपभुज्यमानो धन्यस्त्वमसि । तथा हि 10

L 1 S3 कलः (for कलकलः).

L 2 N2 S3 om. अवलोक्य. N2 D1.4.5 om. च. N2 बीभत्सभीषणं ; S3 रौद्रबीभत्सता.

L 2-3 M1 D4-6 S1.2 Pt1 श्मशानस्य ; D7 च श्मशानस्य.

L 3 N2 om. ; N1 *marg.* तथा हि.

St. 8—*a*) N1.2 D1.3 अमी (for इमाः).—*b*) N1.2 M1 D1.3 घनाः (for शिवाः). N2 D7 क्रूराक्रन्देष्वशिव- ; D1 क्रोशाक्रन्दैरशिव- ; M1 क्रूराः क्रन्दै°.—*c*) D3 कुणान्त्येते (?) (for ज्वलन्त्येते). D5 तापस्फुरित-. D2.6 S1 Pt1 -पुर- (for -पुट-).—*d*) N1.2 M1 लसन्मस्तिकाक्ता (contrary to metre) ; D1 रसन्मस्तिष्काक्ता ; D2.3.6.7 S1.2 Pt1 लसन्मस्तिस्काक्ता. D4-6 स्तिमिति- ; Pt2 शमित- (for स्तिमित-). D4 -कुटिलाग्रा.

L 8 D2 ins. च before सश्लाघं. D3 S3 रमणीयं (for स्पृहणीयं). M1 D1.3.5 om. इदं.

L 9 N1.2 M1 D1.7 सर्वस्वप्रणयिभिः ; D5 सर्वग्राहिभिः ; D7 सर्वस्व प्रणयिभिरपि (for सर्वस्वग्राहिभिः प्रणयिभिश्च). D3 om. च. N1.2 श्वापदगणैः. S3 ins. च after श्वापदगणैः.

भिनत्त्यक्ष्णोर्मुद्रां शिरसि चरणौ न्यस्य करटः
शिवा सृक्कोपान्ते ग्रसति रसनाग्रं विलुठितम् ।
छिनत्ति श्वा मेढ्रं प्रथयति च गृध्रोऽन्त्रविवरं
यथेष्टव्यापारास्त्वयि कुणप यच्छापदगणाः ॥९॥

6 अहो निःसारता शरीराणाम् ।

तन्मध्यं तदुरस्तवेव वदनं ते लोचने ते भ्रुवौ
जातं सर्वममेध्यशोणितवसामांसास्थिलालामयम् ।
भीरूणां भयदं त्रपास्पदमिदं विद्याविनोदात्मनां
तन्मूढैः क्रियते वृथा विषयिभिः क्षुद्रोऽभिमानग्रहः ॥१०॥

10 चाण्डालः । (अग्रतोऽवलोक्य) । अले पणवेम्ह एदं तुङ्गतलुकुहल-वाशिणिं भअवदिं चण्डकच्चाइणिं ।

अपरः । एवं कलेम्ह । (इति तथा कुरुतः) ।

St. 9—*a*) N1.2 M1 D1.7 चरणं.—*b*) N1.2 M1 D1.7 विलुलितं.—*c*) D2-6 S1.3 Pt1 [अ]त्र विवरं (for [अ]न्त्रविवरं).—*d*) N1.2 यत्स्वापदगणाः.

L 5 D1.3.5.7 शरीरिणां. M1 D1 ins. तथा हि after शरीराणां.

St 10—*b*) N1.2 D1 -शोणितवशा-. N1.2 -मांसास्थिमालामयं.—*c*) M1 D7 S2 Pt1 विद्याविनीतात्मनां.—*d*) D2 क्षुद्राभिमान- ; D7 व्यर्थोऽभिमान-.

L 10 D2.5.6 S1 Pt1 चण्डालौ ; D3 (before corr. चाण्डालौ) चाण्डालयोरेकं ; D4 Pt2 चण्डालयोरेकः. N1.2 Pt2 दृष्ट्वा (for अवलोक्य). Pt2 अडे (for अले). M1 D1 पणमम्ह ; D7 पणेमह्म ; Pt2 पडवेह्म. M1 S3 om. एदं. D1 ins. खु after एदं.

L 10-11 N1 तुङ्गतलुग्गतलकुहलवासिणिं ; N2 कुरुंगतलकुहलवासिणिं ; D1 तलुगहणणिवासिणिं ; M1 D2.4.5 तुङ्गतलुकुहलवासिणिं ; D3 तुङ्गतरुगहण-वासिणिं ; D7 Pt2 तुङ्गतलुसिहडवासिणिं.

L 11 M1 om. भअवदिं. D1 चण्डकच्चइणिं ; D4 चण्डिकच्चायिणी ; D7 कच्चाइणिं ; S3 चण्डकरच्चाअणिं.

L 12 D1 ins. अले before एवं. N2 करेम्ह ; D3.7 S3 कलेह्म ; D4 केरेम्ह. N1.2 Pt2 तथा कृत्वा ; D1 उभौ तथा कृत्वा (for इति तथा कुरुतः).

णिम्महिअलुलि [अ] चण्डमस्तिए
महिशमहाशुलभिण्णगस्तिए।
कच्चाइणि गजचम्मवस्तिए
लस्कशु मं चलशूलहस्तिए ॥११॥

St. 11 The Mss are uncertain with regard to Mg Prakrit and metre of the verse. Our text is frankly eclectic and conjectural.—*a*) N1 णिमत्थिदलुलुचण्डहत्थीए ; N2 णमत्थिदं लुलुचण्डहत्थीए ; M1 णिम्महिद-चण्डमुण्डमण्डिए ; D1.4 णिम्महिअचण्डमत्थिए D2.5.6 S1 Pt1.2 णिम्महिअ-चण्डमस्तिए ; D3 णिम्मस्थियचण्डहत्थिए ; D7 णिम्मत्थिदमत्तहत्थिचण्डमुण्डमस्तिए ; S2 णिम्महिअचण्डमत्थए.—*b*) N1 D1.7 महिसमहासुलभिण्णगत्तिए ; N2 महिसमहासुरभिण्णमस्तोए ; M1 °भिण्णगण्डिए ; D2.3.6 S1 Pt1.2 महिश-महाशुल (Pt2 शुड) भिण्णगत्तिए ; D4 (corrupt) महिशमहाशुलविभिण्ण-लिआए ; S2 महाशूलभिण्णमहिशगत्तिए.—*c*) N2 कटिणि ; D1 कच्छाइणि ; D4 कच्चायिणि ; D7 कच्चाइणि. N1 वम्मवत्तीए ; N2 चम्मवत्तीए ; M1 D1 गअचम्मवस्तिए ; D4 गजचम्मवत्थिए ; D7 गअचम्मवत्थिए.—*d*) N1 D1 Pt2 लक्खसु ; N2 रक्खस ; M1 D2.3.5 S1 Pt1 लक्खशु ; D5.6 लस्कशु ; D7 रक्खसु. N2 सं (for मं). N1 गलसूलहत्थोए ; N2 वरमूलहत्थीए ; D1 चलसूलहत्थिए. D2.5 S1 Pt1 चण्डशूलहत्थिए ; M1 D3 चलशूलहत्थिए ; D4.6 चण्डसूलहत्थिए ; D7 चडसूलहत्थिए ; Pt2 चण्डसूडहत्थिए.

The Sanskrit chāyā of the verse would be:

निर्मथितलुलितचण्डमस्तके महिषमहासुरभिन्नगात्रके।
कात्यायिनि गजचर्मवस्त्रके रक्ष मां चलशूलहस्तके ॥

The metre is Aparāntikā of the Vaitālīya class. The Vaitālīya scheme has: 6 Mātrās+रगण+लग in uneven Pādas, and 8 Mātrās+रगण+लग in even Pādas. All the four even Pādas of Aparāntikā (like the even Pādas of Vaitālīya) have 8 Mātrās + रगण + लग. See *Jayadāman*, ed. H. D. Velankar, p. 157 (no. 7) and references cited therein.

राजा । (सर्वतोऽवलोक्य सविस्मयम्)। अहो बीभत्सोपचारप्रियत्वं कात्यायन्याः । तथा हि

जरन्निर्माल्याढ्या मृतमहिषगोकण्ठलुलिताः
प्रलम्बन्ते घण्टाः श्रवणकटुटंकारपटवः ।
5 तरुस्तम्भे देव्याः कृतरुधिरपङ्काङ्कुलितले
रटन्त्येते यस्मिन्प्रकृतिबलिलोला बलिभुजः ॥१२॥

(सप्रणाममञ्जलिं बद्ध्वा) ।

भगवति चण्डि प्रेते प्रेतविमानप्रिये लसत्प्रेते
प्रेतास्थिरौद्ररूपे प्रेताशिनि भैरवि नमस्ते ॥१३॥

10 (नेपथ्ये कलकलः)

राजा । (आकर्ण्य) । अहो नानादिगन्तपातिनां स्वनीडपर्युत्सुकानां

L 1 D3 om. राजा. D7 om. सर्वतोऽवलोक्य.

L 2 N1.2 M1 D1 ins. भगवत्याः before कात्यायन्याः. D3.5 कात्यायिन्याः. M1 om. तथा हि.

St. 12—*a*) N2 ज्वलन्-(for जरन्-). S3 -निर्माल्यार्घ्या. N1.2 -कण्ठलुलिताः ; D1 -मुण्डलुलिताः ; D3 -कण्ठलुटिताः ; D5 Pt2 -कण्ठलुठिताः.—*c*) D1 तरुस्कन्धे.—*d*) D4 रटन्त्येतस्मिन्. M1 तस्मिन् (for यस्मिन्). D1 प्रकृत- (for प्रकृति-).

L 7 N2 प्रणामाञ्जलिं. D4 ins. अयि after बद्ध्वा.

St. 13—*a*) M1 चण्डे ; D1.3 चामुण्डे (for चण्डि). D4 S3 om. ; N1.2 M1 प्रेतालयाधिवासे ; D3 प्रेताधिवासे ; D6 प्रेतप्रिये (for प्रेते).—*b*) M1 प्रेतविमाने ; D6 विमानप्रिये (for प्रेतविमानप्रिये). N1 ललत्प्रेते. N2 ललितप्रेते ; M1 सुखालसत्प्रेते ; D1 रसत्प्रेते.—*bc*) D3 लसत्प्रेतास्थिरौद्ररूपे (for लसत्प्रेते प्रेतास्थिरौद्ररूपे).—*d*) S2 repeats नमस्ते.

L 10 M1 ins. महान् before कलकलः. S3 कलः (for कलकलः).

L 11 D3 om. ; D1 कर्णं दत्त्वा (for आकर्ण्य). D2 दिगन्तपतितानां ; D3 दिगन्तपातिनां ; D4 नानादिगन्तपतितानां (for नानादिगन्तपातिनां). D4 स्वनीडगमनपर्युत्सुकानां.

दिवसावसानशंसिनां सांराविणं विहङ्गानाम्। (प्रतीचीं दृष्ट्वा)। न कस्यचिन्नाम न दुरतिक्रमा दैवपरिपाटिः। तथा हि

अयमसौ गगनाङ्गणदीपक-
स्तरलकालभुजंगशिखामणिः। 5
क्षणविडम्बितबाडवविग्रहः
पतति वारिनिधौ विधुरो रविः ॥१४॥

(समन्तादवलोक्य सविस्मयम्)।

संध्यावध्यास्रशोणं तनुदहनचिताङ्गारमन्दार्कबिम्बं
तारानारास्थिकीर्णं विशदनरकरङ्कायमाणोज्ज्वलेन्दु। 10
दृष्यन्नक्तंचरौघं घनतिमिरमहाधूमधूम्रानुकारं
जातं लीलाश्मशानं जगदखिलमहो कालकापालिकस्य ॥१५॥

चाण्डालौ। (दृष्ट्वा)। कथम्

L 1 D1 -शङ्किनां (for -शंसिनां). M1 संवारिणां (corrupt); D2.6 S1 Pt1.2 संरावणं; D4 साराविणां. N1.2 D7 S2 विहङ्गमानां; D5 विहगानां. D3 विहगानां सांराविणं. D4 ins. कलकलोयं after विहङ्गानां.

L 2 D1 आलोक्य (for दृष्ट्वा). N1.2 D1.3 कस्य (for कस्यचित्). N2 ins. भवति क्रमादेव; D6 S1 Pt1. 2 ins. न after नाम (as in text). N2 om.; D3 दुरितक्रमा (for दुरतिक्रमा). N1.2 M1 D1.3 दशा- (for दैव-). D1 Pt2 -परिपाटी.

L 3 N1 D2.4 S1 Pt1 om. तथा हि.

St. 14—*a*) D7 अहो (for असौ). S3 गगनाङ्गणा-. N1 -दीपनः; N2 -प्रदीपनः (contrary to metre) (for -दीपकः).—*c*) N1 D1.3 -विडम्बित-बाडवविभ्रमः; N2 ०बाडवविक्रमः; M1 -विडम्बितचराचरविभ्रमः.

St. 15—*a*) D6 संध्यावद्धा-; D7 ०वध्वा-. N1.2 D1.5 [अ] अशोणं.—*b*) N1 ताराकारास्थि-.—*c*) N1.2 M1 D1.3.7 -महाधूमपर्यन्तधूम्रं.—*d*) D7 ins. समन्तात् before जातं (hypermetric).

L 13 D1 चाण्डालः; D6 चण्डा; a few other Mss चण्डालौ. D4 om. दृष्ट्वा. D1 om.; D2.5-7 S1 Pt1 कथं; D4 कहं (for कथं).

अस्तं गश्चदि शूले वय्यहस्ताणं गदे यधा वय्यहे।
एशे तमशंघाडे चण्डालकुलं व्व ओदलदि ॥१६॥

राजा। (सर्वतोऽवलोक्य)। अहो अतिगम्भीरभीषणाः संप्रति वर्तन्ते श्मशानशाखिनः। तथा हि

5 आ स्कन्धादुत्पतन्तः पृथुकुहरगृहद्वारि कूजन्त्युलूका
धुन्वन्तः पक्षपालीः प्रबलकिलकिला मूर्ध्नि गृध्राः पतन्ति।
शाखाग्रालम्बिशीर्यत्कुणपघनवसागन्धमाघ्राय रौद्रं
क्रन्दन्तः स्फारयन्ति स्फुरदनलमुखाः फेरवः फेत्कृतानि ॥१७॥

St. 16—*a*) N1 M1 D1.3.4.7 S3 अत्थं (for अस्तं). D1 गदवदि; S3 गच्छति; other Mss गच्छदि (for गश्चदि). N1.2 D4 Pt2 सूले; S3 सूलो.—*b*) M1 वज्झस्थाणं; D5 वज्जट्ठाणं; S3 Pt2 वम्भ्फट्ठाणं; other Mss वज्झट्ठाणं. D3 transp. गदे and यधा. S2 जहा; other Mss जधा. D4 Pt2 वम्भ्फे; D5.6 वज्जे; S2 वज्झो; other Mss वज्झे.—*c*) N1 D7 Pt2 एसे; D4 एते. N1 D7 तमसंघादे; D1 °शंहादे; D4.5 Pt2 °संघाडे; S2 °शंघाडे.—*d*) D4 चण्डालकुले. D4 Pt2 व (for व्व). D1 ओत्थरदि; D2.4-6 S1 Pt1 ओदरइ; D3 ओशलदि; D7 ओरुत्थदि; Pt2 ओछरेदि. N1.2 (corrupt) चण्डालश्च त्थडे सलदि; M1 चण्डालकुल व्व आसरणदि. The Sanskrit chāyā of the verse would be:

अस्तं गच्छति सूरे वध्यस्थानं गते यथा वध्ये।
एष तमःसंघातश्चण्डालकुलमिव अवतरति ॥

L 3 D1 om.; N1.2 चतुर्दिशं (for सर्वतः). D3 ins. च; D4.5 Pt2 ins. सावष्टम्भं after अवलोक्य. N1.2 M1 D3 गम्भीरभीषणाः (for अतिगम्भीर°).

L 4 D1 महाश्मशानशाखिनः.

St. 17—*a*) N1.2 D1 -गुहाद्वारि; M1 D3.7 -दरीद्वारि (D7 -दरि°) (for -गृहद्वारि). D2-6 S1 Pt1 कूजन्त्यूलूका (contrary to metre); D1 जल्पन्त्युलूका.—*b*) S3 पक्षपालिं. D1 -किलिकिला.—*c*) M1 -वस- (for -घन-). D1.5 -वशा- (for -वसा-).—*d*) S3 क्रन्दन्ति. D2.4-7 S1.3 Pt1.2 -मनलशिखाः. D3 फेरवाः.

एकः। (जनान्तिकम्)। अले विविधवेदालशङ्कुले एशे दस्किणमशाणे।
ता शिग्घं शिग्घं गश्चम्ह।

अन्यः। एवं कलेम्ह।

उभौ। (प्रकाशम्)। अले महद्दलअश्शा आण्णाए एवं मशाणं
आहिण्डन्तेण अह्मोलत्तं तए अप्पमत्तेण चिष्ठिदव्वम्। 6

राजा। (सहर्षम्)। एवम्। यदादिशति स्वामी।

(नेपथ्ये कलकलः)

L 1 Pt2 अडे (for अले). N1 विविहभूदवेआलन्धआलमकुले; N2 corrupt; M1 विविधभूदवेदालसंकुले; D1 विविहवेआलसंकुले; D3 विविधभूदवेतालशंकुले; D7 ०वेलालसंकुले; Pt2 ०वेताडसंकुडे. N1.2 M1 D4.7 Pt2 एसे (for एशे). N1.2 M1 महामसाणे; D1.3 महामशाणे; D2.5.6 S1-3 Pt1 दक्खिणमशाणे; D4.7 दह्खिणमसाणे; Pt2 दक्खिणमसाणे.

L 2 N1.2 सिग्घं सिग्घं; Pt2 सिध्घं सिध्घं (for शिग्घं शिग्घं); M1 D7 S3 do not repeat शिग्घं. M1 अवक्कमम्ह; D3 अवक्कम्ह; D5 Pt2 गच्छम्ह; other Mss गच्छम्ह.

L 3 D1 ins. अले before एवं. D3 S2 एव्वं (for एवं). D5 Pt2 कलेम्ह; D7 करेम्ह; S3 कलम्ह.

L 4 D5 om. प्रकाशं. D7 Pt2 अडे (for अले). N1.2 M1 D1.5.7 महदलअस्स; D3 महदलश्श; D4 महद्दलअस्स; Pt2 महद्दडअस्स. N1.2 D7 आणाए; D1.3.4 S3 अण्णाए; lost in M1; D2.5.6 S1 Pt1.2 आण्णाए. N1.2 M1 D1 महामसाणं; D4 ममाणं (for मशाणं).

L 5 N1 अहिण्डन्तेण; D1 हिण्डन्तेण (for आहिण्डन्तेण). N1.2 होदव्वं; D2-6 S1 Pt1.2 अह्मोरत्तं (for अह्मोलत्तं). N2 om.; M1 D3.4.7 S1.3 Pt1.2 तुए (for तए). S2 अप्पमत्तेण. D1.7 S3 Pt2 चिट्ठिदव्वं; the other Mss चिट्ठिदव्वं. M1 transp. अप्पमत्तेण and चिट्ठिदव्वं.

L 6 M1 D4.5 om. एवं. M1 आदिशसि.

L 7 S3 कलः (for कलकलः).

चाण्डाली। (सभयम्)। हा मादिए, शमुत्थिवे णिशाकलकले। ता शिग्घं पलाअम्ह। (इति निष्क्रान्तौ)।

राजा। (सावष्टम्भं परिक्रम्य दृष्ट्वा)। अहो बीभत्सदर्शनाः कौणपनिकायाः। तथा हि

5 जरत्कूपाकारैर्नयनपरिवेशैस्तनुशिरा-
करालोष्ठघोणाः कुटिलरदनाः क्रूरवदनाः।
अमी नाडीजङ्घाद्रुमकुहरनिम्नोदरभुवो
घनस्नायुच्छन्नस्थपुटपटलं बिभ्रति वपुः॥१८॥

(सकौतुकमवलोक्य)। अहो क्रीडाकलहकौशलं पिशाचानाम्।

10 पिबत्येकोऽन्यस्माद्धनरुधिरमाच्छिद्य चषकं
ज्वलज्जिह्वो वक्त्राद्गलितमपरो लेढि पिबतः।
ततस्त्यानान्कश्चिद्भुवि निपतिताञ्शोणितकणा-
न्क्षणादुच्चग्रीवो रसयति लसद्दीर्घरसनः॥१९॥

L 1 N2 चण्डाल ; D4-6 S1 Pt1 चण्डालौ. D3 om. ; N1.2 M1 Pt2 मादिके (for मादिए). N1.2 M1 D4.5.7 S1 Pt1.2 समुत्थिदे ; D1 समुपत्थिदे ; D2 समुपच्छिदे. D1 ins. एशे before णिशाकलक्ले. D3 om. ; N1.2 णिसाअलअले ; M1 ०अलकले ; D1.2 5.6 S1 Pt1 निशाकलकले ; D4 णिसाकलअले ; D7 णिशाअलकलअले ; Pt2 निशाकडे.

L 2 S3 om. ; N1.2 सिग्धं ; D4 शिग्धं शिग्धं ; Pt2 सिघ्घं सिध्धं (for शिग्धं). M1 अवक्कमम्ह ; D3 पलाएम्ह ; D5 पलाह्म ; D7 पलअम्ह ; Pt2 पडाअह्म.

L 3 D3 ins. च after दृष्ट्वा. D1 बीभत्सदर्शनीयाः ; D3 ०दशनाः. S3 कुणप- (for कौणप-).

L 4 D3 om. तथा हि.

St. 18—*a*) Some Mss -परिवेषैः. N1 M1 तनुशिरः- ; D7 खरशिला- ; S3 तनुशिराः. —*b*) D7 घोराः ; S3 बाणैः (for घोणाः). N1.2 कुटिलरदनक्रूरवदनाः ; D4.5 S3 कुटिलवदनाः क्रूररदनाः.—*c*) N2 D7 -कुहरदरीकोटरभुवः ; M1 -कुहरकोटिरभुवो ; D3 -कुहरदरीकर्णविवरा (for -कुहरनिम्नोदरभुवो).—*d*) D7 स्नायुच्छन्नं. D7 Pt2 -स्थपुटघटनं.

L 9 D5 om. सकौतुकमवलोक्य. N1.2 D1 आलोक्य (for अवलोक्य). N1 कलहक्रीडाकौतुकं ; N2 क्रीडाकौतुकं ; D7 क्रीडाकौशलं (for क्रीडाकलह०).

St. 19—*b*) D1.3 ललज्जिह्वो.—*c*) N1 ततस्त्यानाः ; N2 ततस्त्या ; D6 ततस्त्यानात्. N1.2 निपतिताः शोणितकणाः.—*d*) D1.6 रसद्दीर्घरसनः.

(सकौतुकमवलोक्य सस्मितम्)। अहो नु खलु भोः। परिहास इव दुर्विदग्धानां केलिरपि रसान्तरमालम्बते यातुधानानाम्। तथा हि

क रम्यः संभोगो मृदुमधुरचेष्टाङ्गसुभगः
कटाक्षाः क्वान्योन्यं प्रलयविततोल्काद्युतिभृतः।　　5
क दंष्ट्रासंघट्टज्वलितदहनाचुम्बनविधि-
र्घनाश्लेषः क्वायं प्रतिरसदुरःपञ्जररवः ॥२०॥

(सघृणमवलोक्य)। धिगतिबीभत्समेतत्।

चिताग्नेराकृष्टं नलकशिखरप्रोतमसकृ-
त्स्फुरद्भिर्निर्वाप्यप्रलयपवनैः फुत्कृतशतैः।　　10
शिरो नारं प्रेतः कवलयति तृष्णावशलल-
त्करालास्यः प्लुष्यद्वदनकुहरस्तूद्गिरति च ॥२१॥

L 1　N1.2 ins. अन्यतः after सकौतुकं. D1 आलोक्य (for अवलोक्य). M1 सविस्मयं (for सस्मितं). M1 transp. नु and खलु.

L 1-2　D1 परिहासप्रचयदुर्विदग्धानो.

St. 20—*a*) N1D1Pt2 -चेष्टाङ्गललितः; N2 corrupt.—*b*) N1 कटाक्षः; N2 corrupt. D1 क्वान्योन्यप्रचतविततोल्का-; D2 क्वान्योन्यं प्रलय-पतितोल्का-. S2.3 -द्युतिभृतः.—*c*) M1 संघट्टाकुलितरदश्. D2. 5.6 Pt1 चुम्बित-विधिः. S3 -ज्वलितदहना चुम्बनविधिं.—*d*) N1 प्रतिरटदुरः-; N2 प्रतिलसदुरः-; M1 प्रतिसवदुरः-; D3 परिलसदुरः-.

L 8　N1 ins. अन्यतः after सघृणं. M1 D4.5 S3 इति (for अति-). D1 ins. यतः after एतत्.

St. 21—*a*) N1 अनलशिखरप्रोतं.—*b*) N1 M1 स्फुरद्भिर्निर्वाप्य; N2 स्फुरभिम्नोद्वाप्य; D6.7 S3 स्फुरद्भिर्निर्वाप्य. D1 -प्रचल-; M1 D6.7 S2.3 -प्रबल-(for-प्रलय-). M1 D1.3 फुत्कृतिशतैः; D2.5.6 S2.3 फुत्कृतरवैः.—*c*) N1.2 D7 नालं; D4 नारैः (for नारं). N1 तृष्णावशगतः; N2 °वशगतं; M1 °शतगतः; D1 °वशाचलत्-; D3 °रसवलत्-; D7 °वशावलात्.—*d*) D1 शुष्यद्वदन-; S3 पुष्यद्वदन-. N1 D4 तद्गिरति; D1 तूद्गिलति.

(स्मृतिमभिनीय)। अलममीषां दर्शनकुतूहलितया। तद्यावत्स्वाम्यादेश-
मनुतिष्ठन्परितः श्मशानमेव पर्यटामि। (परिक्रम्य दृष्टिमभिनीय)। अहो
गम्भीरता निशीथिन्याः। तथा हि

मुष्टिग्राह्यं तिमिरमभितो निह्नुतो दिग्विभागः
5 पादन्यासः स्खलति विषमे निष्फला दृष्टिपाताः।
धाराभिन्नाञ्जनगिरिसुहृल्लुप्तवर्णान्तरत्वा-
ल्लब्धाद्वैतः स्फुरति परितो नीलिमेवैकतानः ॥२२॥

भवतु। उच्चैस्तावद्व्याहरामि। कः कोऽत्र भोः। श्रूयतां मम
श्मशानाधिपतेः स्वामिनो व्याहारः।

10 अकृत्वा मत्परिज्ञानमदत्त्वा मृतकम्बलम्।
प्रवर्तनीयाः केनापि न श्मशानोचिताः क्रियाः ॥२३॥

तदद्यप्रभृति सर्वैरेव

L 1 D1 एषां (for अमीषां). N1.2 M1 D6 S3 -कुतूहलतया; D3 कुतूहलेन. N1.2 इदानीं (for यावत्).

L 2 M1 अनुतिष्ठामि पुनः (for अनुतिष्ठन्परितः). D3 श्मशानमेवेदानीं. N1.2 दृष्टिविरोधं; M1 D1 °निरोधं; D3 °रोधं; D7 °विबोधं (for दृष्टिं).

L 3 N1.2 om. तथा हि.

St. 22—*a*) D2-4 S1-3 Pt1.2 निह्नुते दिग्विभागं.—*b*) D1 पादन्यासस्खलितविषमो; S2 °विषमे. N1 M1 विषमो (for विषमे). N1.2 M1 D3.7 निष्फलो दृष्टिपातः; S3 निष्फलं दृष्टिपातं.—*c*) N2 धाराभिन्नो निजगिरि-.—*d*) N1 S3 लब्धाद्वैतं. D3 परतो. N1.2 नीलिमेवैकतानं; D1.3-5.7 Pt2 नीलिमैवैकतानः; S2 निलीमा चैकतानः; S3 निलीमैश्चैकतानं.

L 8-9 M1 D3 श्रूयतामस्वामिनः श्मशानपतेर्व्याहाराः.

L 9 D1 transp. श्मशानाधिपतेः and स्वामिनः. S3 om. स्वामिनः.

St. 23=V. 19.—*a*) N2 अकृत्वेति पठति for the whole verse.—*cd*) N1 M1 D3 श्मशानं न प्रवेष्टव्यमित्याज्ञा स्वामिनो मम.

L 12 M1 om. प्रभृति. D2.4-7 S1 Pt1.2 om. सर्वैरेव.

एतत्तथेति करणीयमिहाप्रमत्तै-

राज्ञाव्यतिक्रमसहः किल नास्ति भर्तुः ।

ब्रह्मेन्द्रवायुवरुणप्रतिमोऽपि यः स्या-

त्तस्याप्ययं प्रतिभटोऽस्तु भुजो मदीयः ॥२४॥

कथं न कश्चिद्व्याहरति । भवतु, अन्यतो व्याहरामि । (परिक्रम्य) । 5

कः कोऽत्र भोः ।

(नेपथ्ये)

अयमहं भोः ।

राजा । (सावष्टम्भम्) । कथं प्रतिव्याहारः । भवतु । शब्दानुसारेणो-
पगम्य निपुणमवधारयामि कोऽयमिति । (परिक्रम्य नेपथ्याभि- 10
मुखमवलोक्य सविस्मयम्) । अये कोऽयम् ।

खट्वाङ्गधृग्भस्मकृताङ्गरागो

नरास्थिभूषोज्ज्वलरम्यकान्तिः ।

कपालपाणिर्नृकरङ्कमौलि-

राभाति साक्षादिव भूतनाथः ॥२५॥ 15

St. 24—*a*) D1 इह प्रमत्तैः.—*b*) D2 -व्यतिक्रसहः (contrary to metre). M1 D7 S2.3 नास्मि (for नास्ति).—*c*) M1-इन्द्रसुरजित्- (for-वायुवरुण-). N2 यस्य (for यः स्यात्).—*d*) N1 M1 D7 प्रतिभगो- ; N2 प्रतिभुवो- ; D5 प्रतिभुजो-.

L 5 D4.5.7 S2.3 Pt2 transp. न and कश्चित्.

L 5-6 D2 om. these two lines.

L 8 D4 अयमयं भोः.

L 9 M1 D5 om. सावष्टम्भं. D5 कः कथं (for कथं). S3 om. कथं प्रतिव्याहारः. N2 M1 D3 व्याहारः ; D6 प्रतिहारः (for प्रतिव्याहारः).

L 10 D3 ins. एव before उपगम्य. D4 उपागम्य. M1 D3 om. कोऽयमिति. N1 *marg.* ; N2 om. परिक्रम्य.

L 11 D2 S1 Pt1.2 ins. च after अवलोक्य. D3 om. सविस्मयं. M1 Pt2 कथं (for अये). M1 ins. भोः after कोऽयं.

St. 25—*a*) D6 -कृताङ्गहारो.—*b*) D7 नारास्थि- (for नरास्थि-). D5 नानास्थिभूषोज्ज्वलरम्यकान्तिः. M1 -कान्तिरम्यः by transp.—*c*) D7 कपालमौलिः (for ०पाणिः). M1 D3 नृकपालमौलिर्.

(ततः प्रविशति कापालिकवेषो धर्मः)

धर्मः। अयमहं भोः।

अयाचितोपस्थितभैक्ष्यवृत्ति-
निवृत्तपञ्चेन्द्रियनिस्तरङ्गः।
6 व्यतीत्य संसारमहाश्मशानं
चरामि बीभत्समिदं श्मशानम् ॥२६॥

(विचिन्त्य)। स्थाने स खलु रुद्रो भगवान्महाव्रतं चचार। परः किलायं प्रकर्षः कामचारिणाम्। किं तु

भैक्ष्याद्वैतं तपोद्वैतं क्रियाद्वैतं च तत्परम्।
10 सुलभं सर्वमेवैतदात्माद्वैतं तु दुर्लभम् ॥२७॥

(समन्तादवलोक्य साशङ्कमात्मगतम्)।

L 1 D4 कपाल- (for कापालिक-). N1.2 D1 -वेशो ; M1 D3 वेषधरो.

L 2 D3.4 om. धर्मः. D4 अयमयं ; D5 Pt2 अहमहं.

St. 26—*a*) D2 आयादितापस्थिति-. S3-भैक्ष-.—*b*) N1.2 M1 D1.3.7 निरुद्धपञ्चेन्द्रिय-.—*c*) S3 प्रतीत्य (for व्यतीत्य). D3 व्यतीतसंसारमहाश्मशानश्.—*d*) N1.2 D1.4.5 S3 Pt2 चराम्यबीभत्सं. M1 S2 बीभत्समहा- (for बीभत्समिदं).

L 7 N2 M1 D3 om. स. D2.4.5 S2 Pt2 transp. स and खलु. M1 D1.3 transp. रुद्रो and भगवान्. D7 स्थाने खलु भगवान्स रुद्रो. N1.2 इदं महाव्रतं ; M1 D1.3 इदं व्रतं ; D5 महाव्रजं (for महाव्रतं).

L 8 N2 अपरः किलापकर्षं आकाशचारिणां ; D1.7 किलायं प्रहर्षः (D7 प्रकर्षः) कामाचाराणाम्. S3 प्रकृष्टः कामचारिणां.

St. 27—*a*) D1 भैक्षाद्वैतं ; D3 भिक्षाद्वैतं.—*ab*) N1.2 M1 D1.3.7 transp. तपोद्वैतं and क्रियाद्वैतं.—*b*) N1.2 D1.3 यत्परं.—*c*) N1.2 M1 D1.3 सर्वमेवेदं ; D4 सर्वमेतत्तु.—*d*) N2 आत्मगतं (for आत्माद्वैतं). N2 D1 च (for तु).

L 11 D4 om. आत्मगतं.

मया ध्रियन्ते भुवनान्यमूनि
सत्यं च मां तत्सहितं बिभर्ति ।
परीक्षितुं सत्यमतोऽस्य राज्ञः
कृतो मया वेषपरिग्रहोऽयम् ॥२८॥

(विचिन्त्य साश्चर्यमात्मगतम्)। आश्चर्यं दुःखपरंपरासुशोच्यमस्य राजर्षेर्हरिश्चन्द्रस्य चरितम्। अथवा प्रकृतिरियं महात्मनाम्। कुतः 5

सुखं वा दुःखं वा किमिव हि जगत्यस्ति नियतं
विवेकप्रध्वंसाद्भवति सुखदुःखव्यतिकरः ।
मनोवृत्तिः पुंसां जगति जयिनी कापि महतां
यथा दुःखं दुःखं सुखमपि सुखं वा न भवति ॥२९॥ 10

भवतु, तत्सकाशमेव गच्छामि। (परिक्रम्य दृष्ट्वा सश्लाघम्)। अये अयमसौ महात्मा। तदुपसर्पामि। (तथा कृत्वा)। भो राजन् सिद्धिभाजनं भूयाः ।

राजा। स्वागतं महाव्रतचारिणो नैष्ठिकस्य।

कापालिकः। भो राजन्, अर्थिनो वयं भवन्तमुपागताः। 15

St. 28—Instead of this stanza, which is repeated with a variant from III. 31, D1.3 मया ध्रियन्ते भुवनान्यमूनीति पठित्वा (D3 इत्यादि पठति); S2.3 मया ध्रियन्त (S3 ध्रियन्त) इति पठित्वा.

L 5 N1.2 D1.3 S2 om. आत्मगतं and read अहो (except S2) (for आश्चर्यं). N1.2 M1 D7 ins. दारुणास्वपि ; D1 ins. आमरणापि (sic) before दुःखपरंपरासु. S1 Pt1 अशोच्यमानस्य ; Pt2 शोचमानस्य (for अशोच्यमस्य).

L 6 N2 हरिश्चन्द्रकस्य. N2 om. ; D1 यतः (for कुतः).

St. 29—*a*) M1 च (for हि). N2 किमिति जगतामस्ति.—*b*) N1 D2.6 S2.3 -प्रभ्रंशाद् ; N2 -विभ्रंसाद् ; D7 -विभ्रंशाद्.—*c*) D1.3 जयति (for जगति). D5.6 Pt1 जयनी (for जयिनी).—*d*) M1 D4.5.7 S2 Pt2 यथा (for यथा). N1 D3 नैव (for वा न).

L 11 N1.2 D1 om. भवतु. D1 ins. इति before परिक्रम्य.

L 12 D2.6 om. all words from तथा कृत्वा up to नैष्ठिकस्य (l 14). D3 उपसृत्य (for तथा कृत्वा). N2 महाराजन् (for राजन्).

L 14 D3 स्वग (sic) ; D4.5 स्वगतं (for स्वागतं). M1 अहो व्रतचारिणो नैष्ठिकस्य for the whole speech.

L 15 S2 om. भो राजन्. N1.2 अर्थिजनाः (for अर्थिनः). M1 D4 त्वां (for भवन्तं). D7 S2 उपगताः.

राजा । (लज्जां नाटयति) ।

कापालिकः । अलं व्रीडया । योगचक्षुषो हि वयं विदितवृत्तान्ता एव भवतः । तथाप्येवमवस्थस्यापि ते न नः समीहितदाने दारिद्र्यम् । तथा हि पश्य

5 परेषामुपकाराय न कथंचिन्न साधवः ।
कुहूमपि समासाद्य धिनोतीन्दुर्वनस्पतीन् ॥३०॥

तदवधत्तां भवान् ।

राजा । अवहितोऽस्मि ।

कापालिकः । वेतालवज्रगुटिकाञ्जनपादलेप-
10 दैत्याङ्गनाविधिरसायनधातुवादाः ।
तच्चिन्त्यतां करतलोपगता ममैते
विघ्नैः पटैरिव यथा न तिरस्क्रियन्ते ॥३१॥

तदादिश्यतां विघ्नप्रत्यूह इति ।

L 1 M1 D3 व्रीडां (for लज्जां).

L 2 D3 व्रीडितेन (for व्रीडया). D3.6 योगचक्षुषा. M1 om. हि. N1.2 transp. वयं after एव. M1 D3 विदितवृत्तान्त एवाहं (for हि वयं विदितवृत्तान्ता एव). D4 हि (for एव).

L 3 D1 transp. भवतः before विदितवृत्तान्ता (l 2). N1.2 एवमवस्थापि ; D1 एवमवस्थस्य ; D4 एवमवस्थास्वपि (for एवमवस्थस्यापि). N1 ते नापि त्वया न ; N2 corrupt ; D1 ते न (for ते न नः). M1 om. नः.

L 3-4 N1 समीहितव्यं दारिद्र्यं ; N2 D3 समीहितदारिद्र्यं ; M1 मीहितं दारिद्र्यं ; D1.7 समीहितं दारिद्र्यं (for समीहितदाने दारिद्र्यं).

L 4 Pt2 om. पश्य.

St. 30—*b*) N1 न किंचिन्न च बान्धवाः.

L 7 D6 S1 Pt1 पुनः (for भवान्). D1 ins. अपि after भवान्.

St. 31—*a*) N1.2 M1 D1.3.7 -खड्ग- (for -वज्र-). S2 -गुलिका- (for -गुटिका-).—*b*) N1 M1 D1.3.7 -निधि- (for -विधि-).—*c*) S3 ममैतैः (for ममैते).—*d*) D5 तथा ; S2 यदा (for यथा). N1.2 D1-4 S1 Pt1 तिरष्क्रियन्ते ; S3 निराक्रियन्ते.

L 13 S3 तदा दिशां (for तदादिश्यतां).

राजा। भोः साधक योगबलाज्जानात्येव भवान्, अस्वाधीनमिदं
शरीरकम्। तत्स्वाम्यर्थाविरोधतः प्रयतिष्ये।

कापालिकः। भो राजन् कुतोऽत्र स्वाम्यर्थविरोधः। नन्वाज्ञामात्र-
संपाद्यं नः समीहितं भवतः। तदितो नातिदूरे सिद्धरसानां
महानिधानमस्ति। तदर्थमस्माभिरारम्भणीयम्। भवता 5
पुनरिहस्थेनैव विघ्नप्रत्यूहं प्रति सावधानेन भवितव्यम्।
(इति निष्क्रान्तः)।

L 1 M1 D4 repeat भोः. N1.2 D1.3.7 ins. कथं before योगबलात्. M1 योगवशात्. N1 ins. न before जानात्येव. D2.5 S2 ins. एतत् before; M1 ins. यथा after भवान्. S2 भगवान् (for भवान्). D1 न स्वाधीनकं (for अस्वाधीनं).

L 2 N1.2 M1 D1 Pt2 ins. नः; D7 वा before शरीरकं. M1 शरीरं. N1.2 D3 ततः; D1 यः (for तत्). N1.2 स्वाम्यर्थविरोधेन तु; D4 स्वाम्यविरोधतः. D1.3 प्रयतयिष्ये.

L 3 S3 om. भो राजन्. D4 repeats भोः. D1 साधो (for राजन्). N2 D4 om. अत्र. M1 स्वामिविरोधः.

L 3-4 M1 D2 आज्ञामात्रकरणीयं; D3-7 S2.3 आज्ञामात्रं करणीयं (for आज्ञामात्रसंपाद्यं). N1.2 आज्ञामात्रसंपादनसमीहितं (for °संपाद्यं नः समीहितं).

L 4 D3-5.7 om. नः. D2-6 S2.3 समीहितं नो भवतादिति (for नः समीहितं भवतः).

L 4-5 N1.2 D1.7 सिद्धरसमहानिधानं; M1 स्वसिद्धरसनिधानं; Pt2 सिद्धरससंनिधानं.

L 5 D2 om. (hapl.) all words from मस्ति to सावधानेन (l 6). N1.2 तदर्थास्माभिः; D1 तदस्माभिः; Pt2 तथदास्माभिः. M1 संभावनीयं (for आरम्भणीयं). D4-6 S1-3 Pt1.2 ins. अस्ति after आरम्भणीयं. M1 om. भवता.

L 6 N1.2 पुनस्तेनैव; M1 तेनैव; D3 अत्रस्थेनैव; D6 पुनरिह स्थानेनैव; D7 पुनरिह स्वेनैव (for पुनरिहस्थेनैव).

L 7 N2 D6 om. इति.

राजा। (सावष्टम्भं सर्वतः परिक्रम्य)। प्रोत्सरत विघ्नाः प्रोत्सरत।
सर्वथा प्रतिहतो वः प्रसर इति।

(नेपथ्ये)

राजन् यथाज्ञापयसि।

6 श्रेयांसि विवृतद्वाराण्यद्य विद्याः स्वयंवराः।
सिद्धयः कामचारिण्यस्त्वदाज्ञां कोऽतिवर्तते ॥३२॥

राजा। (सहर्षम्)। दिष्ट्या तथेति (४।२४) प्रतिपन्नमस्मद्वचनं विघ्नैः। प्रियं नः प्रियं नः।

(ततः प्रविशन्ति विमानचारिण्यो विद्याः)

10 विद्याः। (सहसोपसृत्य)। राजन् हरिश्चन्द्र दिष्ट्या वर्धसे।
त्वयि तिष्ठति राजन्ये क्रुद्धो यद्दारुणो मुनिः।
विद्यास्त्वद्विपदां मूलं ता वयं समुपस्थिताः ॥३३॥

L 1 D3.6 S1 Pt1.2 transp. विघ्नाः and second प्रोत्सरत. M1 om. second प्रोत्सरत.

L 2 N1.2 M1 D1.7 Pt2 om. इति.

L 3 D5 ने only for नेपथ्ये.

L 4 D2 यथाज्ञापयति ; M1 D3 यदादिशसि ; D4 यदाज्ञापयसि.

St. 32—*d*) S3 त्वदाज्ञाः. D6 को निवर्तते.

L 7 N1.2 M1 ins. श्रुत्वा ; D1 Pt2 ins. स्मृत्वा before सहर्षं. N2 वर्धसे (for तथेति).

L 9 N2 विद्याधर्यः (for विद्याः) N1 ins. तिस्रः after विद्याः.

L 10 D7 om. विद्याः सहसोपसृत्य. S2.3 सहर्षं (for सहसा). D1 महाराज (for राजन्). N1.2 D1 Pt2 ins. तथा हि पश्य after वर्धसे.

St. 33—*a*) N1.2 M1 D2.7 त्वयि चेष्टितराजन्ये ; S1 Pt1.2 त्वय्येहत राजन्ये. S2 राजेन्द्रे (for राजन्ये).—*b*) D1 यत्क्रुद्धः ; D2-7 S2 क्रुद्धोऽयं (for क्रुद्धो यत्).—*d*) N1 तद्वयं (for ता वयं). N2 M1 D3 त्वामुपस्थिताः (for समुपस्थिताः).

राजा। (दृष्ट्वा साश्चर्यमात्मगतम्)। कथमिमास्ता भगवत्यो विद्याः।
यास्तु भगवतो विश्वामित्रस्यापि तीव्रैस्तपोभिरवसन्नम्।
(प्रकाशमञ्जलिं बद्ध्वा)। नमस्त्रिलोकविजयिनीभ्यो विद्याभ्यः।

विद्याः। राजन्, त्वदायत्ता वयम्। अतस्त्वं शाधि नः।

राजा। यदि मामनुग्राह्यं भवत्योऽनुमन्यन्ते ततो भगवन्तं कौशिक- 5
मुपतिष्ठध्वम्। ततोऽनपराद्धं मुनेरात्मानं समर्थयामि।

विद्याः। (सविस्मयं परस्परमवलोक्य)। राजन् एवमस्तु। (इति
निष्क्रान्ताः)।
(ततः प्रविशति स्कन्धारोपितनिधानेन वेतालेनानुगम्यमानः
कापालिकः) 10

L 1 N2 D3 om. ; M1 सहर्षं (for दृष्ट्वा). D3 स्वग० (for आत्मगतं). M1 om. ताः.

L 2 D3 ins. मुनेः before तीव्रैः. M1 तीव्रतपोभिः.

L 3 N1.2 नमस्त्रैलोक्यविजयिनीभ्यो.

L 4 N1.2 om. राजन्. S3 यदायत्ता. D3 om. त्वं. D7 om. ; N1.2 तदनु स्वाधीना वयं ; D1 तदनुशाधि नः (for अतस्त्वं शाधि नः).

L 5 D1 ins. साधु before अनुग्राह्यं. N1.2 M1 अनुकम्पनीयं ; D3 अनुकम्पं मन्यन्ते (for अनुग्राह्यं). M1 D1.3 S3 भगवत्यः (for भवत्यः). D3 om. ; N1.2 D1 मन्यन्ते (for अनुमन्यन्ते). D1.3 तदा (for ततः). M1 D3 ins. एव after कौशिकं.

L 6 M1 यतः (for ततः). N1.2 D1.7 यतोऽनपराध्यं (for ततोऽनपराद्धं). N1.2 D5.6 समर्पयामि ; D1 उपदर्शयामि ; D3 समुपयामि (for समर्थयामि).

L 7 M1 D2 S3 transp. सविस्मयं and परस्परमवलोक्य. D3-6 परस्पर-मवलोकयन्ते सविस्मयं. D1 आलोक्य (for अवलोक्य). N1.2 D1 om. राजन्. N1.2 इत्युक्त्वा (for इति).

L 7-8 M1 om. इति निष्क्रान्ताः.

L 9 D1.7 स्कन्धाधिरोपित-. M1 -विमानेन (for -निधानेन). D1- निधान-वेतालेना-. D7 वेताडेन. D4 वेतालानुगम्यमानः.

कापालिकः । (सहसोपसृत्य) । राजन् दिष्ट्या वर्धसे संसिद्धरसस्यास्य महानिधानस्य लाभाभ्युदयेन । तदुपयुज्यतां भगवान्रसेन्द्रः ।

यस्योपयोगादवधूय मृत्यु-
मासाद्य सद्योऽमरलोकमार्गम् ।
6 विरूढकल्पद्रुममञ्जरीणि
शिरांसि मेरोर्विहरन्ति सिद्धाः ॥३४॥

राजा । ननु दासभावविरुद्धमेतत् । एवं किल वञ्चितः स्वामी स्यात् ।

कापालिकः । (साश्चर्यमात्मगतम्) । अहो आश्चर्यम् । भवतु, एवं तावत् । (प्रकाशम्) । यद्येवं गृह्यतां सकलत्रस्यात्मनो निष्क्रयार्थै-
10 तन्महानिधानम् ।

L 1 M1 वर्धस्व. N1.2 संसिद्धरसस्य ; M1 सिद्धरसस्य ; D1 अस्य संसिद्धस्य ; D3.7 अस्य सिद्धरसस्य ; D4 संसिद्धस्य रसस्यास्य ; S2 संसिद्धिरसस्य (for संसिद्धरसस्यास्य).

L 2 D3 om. महानिधानस्य. M1 ins. मम after महानिधानस्य. M1 D3 लाभोदयेन. D1 तद्गृह्यतां (for तदुपयुज्यतां). N1.2 ins. अयं before ; M1 D3 after भगवान्. M1 महारसेन्द्रः. N1 ins. पश्य after रसेन्द्रः.

St. 34—*a*) D3 यस्योपभोगात्.—*c*) Pt2 आरूढकल्प-.

L 7 M1 D4 दासविरुद्धं ; S2.3 दासभावे विरुद्धं. D3 transp. वञ्चितः and स्वामी.

L 8 S2.3 om. ; D3.5 आश्चर्यं (for साश्चर्यं). D3 स्वग० (for आत्मगतं). N1 D1.7 Pt2 om. अहो आश्चर्यं. M1 धैर्यं (for आश्चर्यं). N2 om. (hapl.) all words from अहो आश्चर्यं to अहो ज्ञानं (p. 107, l 4.).

L 9 N1 ins. तर्हि after ; D1 before गृह्यतां. M1 D3 गृह्यतामिदं सकलत्रस्य (M1 कलत्रस्य). D5 सकलस्य (for सकलत्रस्य). D3 निष्क्रयार्थं ; D2.4-6 S1 Pt1 निष्क्रियाय.

L 10 M1 om. ; N1 D1 इदं (for एतत्).

राजा । कथमेवं भविष्यति । यतोऽधनं दासभावं मन्यन्ते । स्वाम्यर्थतस्तु नेवं प्रत्याख्यानमर्हतीत्यनुमत एवायं भवतः संकल्पः । तत्प्राप्यतां स्वामिनो निभृतमिदं महानिधानम् ।

कापालिकः । (साश्चर्यमात्मगतम्) । अहो धैर्यम् अहो ज्ञानम् अहो महानुभावता च । अथवा　　5

चलन्ति गिरयः कामं युगान्तपवनाहताः ।
कृच्छ्रेऽपि न चलत्येव धीराणां निश्चलं मनः ॥३५॥

तन्ममापि किमतिनिर्बन्धेन । (प्रकाशं वेतालं प्रति) । भद्र गम्यतां क्रियतामस्य राज्ञः समीहितम् ।

L 1　D3 एतत् (for एवं). D1 भवति (for भविष्यति). N1 M1 D3.7 ins. किल after अधनं. N1 D7 मन्यते. D7 ins. का॰ before स्वाम्यर्थतस्तु, apparently assigning this speech to the Kāpālika ! N1 D1 स्वाम्यर्थानुरोधतस्तु ; D5 स्वाम्यर्थस्तु.

L 2　N1 त्वमिदं प्रत्याख्यातुमर्हसि. D4 अनुमतं (for अनुमतः). M1 D3 split up the sentence and read : का॰ । स्वाम्यनुरोधस्तु (M1 स्वाम्यनुरोधेऽपि) नेदं प्रत्याख्यातुमर्हसि (M1 प्रत्याख्यानमर्हतीति) । राजा । अनुमतश्चायं (M1 इत्यनुमत एवायं) भवतः संकल्पः. D5 om. संकल्पः.

L 3　D3 निभृतमेवेदं ; Pt2 निभृतं सर्वमिदं. For the whole line, N1 ततः प्राप्यतां निखिलमेव तत्संनिवेशमिदानीमिदं महानिधानं ; M1 ततः प्राप्यतां निभृतमेव नः स्वामिनः सन्निवेशमिदं महाधनं ; D1 तत्प्राप्यतां निभृतमेतत्सर्वं निर्विघ्नमिदं महानिधानं ; D7 तत्प्राप्यतां निभृतमेव स्वामिनिवेशमिदं महानिधानं.

L 4　D5 आश्चर्यं (for साश्चर्यं). N1 D1.7 om. अहो ज्ञानं. M1 om. अहो after ज्ञानं.

L 5　D7 om. च. N1 ins. महासत्त्वस्य after च.

L 8　N1.2 तस्मात् (for तत्). N1.2 D4 किमिति (for किमति-). N1.2 M1 D1.7 om. वेतालं प्रति. M1 ins. तत् after भद्र.

L 9　D6 om. ; D3 महाराजस्य (for राज्ञः).

वेतालः। जं साधओ आणवेदि। (इति निष्क्रान्तः)।

कापालिकः। (समन्तादवलोक्य)। भो राजन् प्रभातप्राया वर्तते विभावरी। तत्साधयिष्यामस्तावत्।

राजा। भोः साधक स्मर्तव्या वयं दुःस्थितकथासु।

5 कापालिकः। राजन् देवतास्त्वां स्मरिष्यन्ति। (इति निष्क्रान्तः)।

राजा। (प्राचीमवलोक्य सप्रसादम्)। अये कथम्

तमो विभिद्य गहनं संध्यारुणपुरःसरः।
अनुग्रहाय लोकानामुदेत्ययमहर्पतिः ॥३६॥

L 1 N1 M1 D1.7 S1 Pt1.2 ins. सप्रणामं before जं. N2 साधक; D1.3 साहअ; D2 साधव; M1 D7 साधवो (for साधओ). D7 om.; M1 D3 त्ति (for इति).

L 2 D3 om. समन्तादवलोक्य. D1 महाराज (for राजन्). N1.2 प्रभातः प्रायो; D3.4 विभातप्राया.

L 2-3 D7 प्रभातप्रायं वर्तते, omitting विभावरी. M1 रात्रिः; D1 रजनी वर्तते (for वर्तते विभावरी).

L 3 N2 ततः (for तत्). N1.2 M1 साधयामः; D1 साधयामि; D2.4.6 S3 साधयिष्यामि; D3 गच्छामः (for साधयिष्यामः). D3 वयं (for तावत्).

L 4-5 S3 om. lines 4-5.

L 4 M1 साधवः (for साधक). N1.2 D4 दुःखितदुःखकथासु; D1 दुःखितजनकथासु; D3 सुस्थितकथासु; D4 दुःखितकथासु.

L 5 D4 om.; M1 ins. भो before राजन्. N2 त्वं स्मरिष्यसि (for त्वां स्मरिष्यन्ति).

L 6 D3.7 प्रतीचीं (for प्राचीं).

St. 36—*a*) N1.2 M1 तमोनिर्भिन्नगहन-; D1 ततो निर्भिद्य गहनं; D7 तमोनिर्विघ्नगहनं. D3 विच्छिद्य; Pt2 निर्भिद्य (for विभिद्य).—*b*) S2 संध्यानुपुरःसरः.—*d*) M1 D3 समुदेत्यत्यहःपतिः (M1 °त्यहर्पतिः).

तद्यावदहमपि भगवतीभागीरथीतीरमुपगम्य स्वाम्यादेशमनुतिष्ठामि ।

(इति निष्क्रान्तः) ॥

इति चतुर्थोऽङ्कः समाप्तः ॥

L 1 D1 अथ (for अपि). D3 om. अहमपि भगवती. S3 om. भगवती. N1.2 भागीरथीमवतीर्य ; M1 भागीरथीतीर० ; D4 भगवत्या भागीरथ्यास्तीरमुपगम्य ; D7 भगवतीं भागीरथीमवतीर्य (for भगवतीभागीरथीतीर-).

L 3 D2.3.4.7 S2 Pt2 निष्क्रान्ताः सर्वे (for निष्क्रान्तः).

Colophon. N1 M1 D3 S2 चतुर्थोऽङ्कः. N2 D5 इति चतुर्थोऽङ्कः ; D1 श्मशानो नाम चतुर्थोऽङ्कः ; D2.6 श्मशानचरितं नाम चतुर्थोऽङ्कः (D6 adds समाप्तः) ; D4 इति श्रीचण्डकौशिकनाटके चतुर्थोऽङ्कः ; D7 श्मशानं नाम चतुर्थोऽङ्कश्चण्डकौशिके समाप्तः). S1 Pt1.2 इति आर्यक्षेमीश्वरकृते चण्डकौशिकनाटके श्मशानचरितं नाम चतुर्थोऽङ्कः.

(ततः प्रविशति विकृतमलिनवेषो राजा)

राजा । (सनिर्वेदं निःश्वस्य) । कष्टं भोः कष्टम् ।

यद्वैरं मुनिसत्तमस्य सुहृदां त्यागस्तथा विक्रयो
दाराणां तनयस्य चेदमपरं चाण्डालदास्यं च यत् ।
5 दुर्वाराणि मया कठोरहृदयेनाप्तानि मूढात्मना
यस्यैतानि फलानि दुष्कृतमहो किं नाम तद्दारुणम् ॥१॥

(सवैक्लव्यम्) । अहो बलवती भवितव्यता । कुतः

मामानम्रशिरोधरं प्रभवता क्रुद्धेन राज्यश्रिया
यद्विश्लेषयतापि तेन मुनिना निःशेषितं नस्त्रयम् ।
10 तत्रापि व्यसनप्रियेण विधिना वृत्तं तथा निष्ठुरं
येनात्मा तनयः कलत्रमपि मे सर्वं विलुप्तं क्षणात् ॥२॥

(चिन्तां नाटयित्वा दीर्घं निःश्वस्य सवैक्लव्यम्) । अहह

L 1 N1.2 मलिनवेशो ; M1 ०वेषधरः ; D1.7 S2 मलिनवेषो ; D4 S3 कृतमलिनवेषो (for विकृत०).

L 2 D2.7 om. राजा. M1 om. निःश्वस्य.

St. 1—*a*) N1.2 D3 द्विजसत्तमस्य. D4.5 विक्रियो.—*b*) D2.4-6 S3 चण्डाल-. D5-दासं (for-दास्यं).—*c*) D5.7 गूढात्मना.

L 7 M1 D4 om. ; D1 यतः (for कुतः).

St. 2—*a*) M1 प्रहरता. N1 2 राजश्रिया ; S2.3 राज्यश्रियो.—*b*) S2 विश्लेषं नयतापि तेन. D2 नश्त्रियं.—*c*) M1 व्यसनोत्तरेण. D1 यथा (for तथा). The portion from व्यसन to निष्ठुरं, added on the upper margin, is partially worm-eaten and lost in D7.—*d*) D3 विनष्टं (for विलुप्तं).

L 12 M1 नाटयति. D5 om. दीर्घं. D2.4 S1 Pt1.2 ins. च after दीर्घं. D5 om. निःश्वस्य. D3 om. ; D4 वैक्लव्यं (for सवैक्लव्यं).

शोचन्ती रजनीषु दैन्यविधुरा नूनं कृशाङ्गी मया
कर्तव्यं किल चिन्तयत्यनुदिनं सा निष्क्रयं चेतसा ।
प्राणानामवलम्बनं च कुरुते भूयोऽपि मत्संगमे
हा कष्टं यदिमां दशामुपगतं पापं न सा वेत्ति माम् ॥३॥

(निःश्वस्य) । हा वत्स रोहिताश्व　　　　6

धात्रीजनाङ्कशतदुर्ललितः कथं नु
भूमौ चिरं लुठसि वत्स विरूढनिद्रः ।
त्वामद्य पार्थिवशतैरभिनन्दिताज्ञ-
माज्ञापयन्ति वटवः श्रुतदुर्दुरूढाः ॥४॥

(चिरं विचिन्त्य सकरुणम्) ।　　　　10

सज्जो मौलिरयं पतन्तु विपदस्तासां कृतं स्वागतं
यत्सत्यं कृतकृत्यसुस्थमनसां तुल्या विपत्संपदा ।
वत्स त्वं तु दुनोषि मेऽद्य हृदयं येनाङ्कशय्योचितः
क्रूरेणाकृतकृत्य एव सहसा दष्टोऽसि दैवाहिना ॥५॥

(साशङ्कम्) । शान्तं पापम् ।　　　　15

क्रूरेणाकृतकृत्य एव गमितो दैवेन कष्टां दशाम् ॥

St. 3—*a*) D1 दीनवदना ; D5 दैवविधुरा (for दैन्यविधुरा).—*b*) D3 Pt2 चिन्तयन्त्यनु-. D2 S2 निष्क्रियं.—*c*) N1 D3 मे संगमं ; N2 S1 Pt1.2 मे संगमे ; M1 मत्संगमं ; D7 मे संगमो.—*d*) D1 हा धिक् कष्टामिमां. S1 Pt1 तदिमां (for यदिमां). S2 पापं तु संवेत्ति मां. D5 transp. सा and मां.

St. 4—*a*) D6-शतदुर्ललितं.—*b*) D4 लुठसि. D6 विमूढनिद्रः.—*c*) M1 अभिनन्दितार्तिं.—*d*) D4 श्रुतिदुरूपाराः ; D6 श्रुतदुरूपाराः ; D7 श्रुतनरत्व-विज्ञाः ; S1 Pt1.2 श्रुतदुर्गरूढाः ; M1 (before corr. as in text) S2 श्रुतदृष्टिपूर्वाः.

L 10 D1.7 om. चिरं. D3 निर्वर्ण्य (for विचिन्त्य). S2 om. सकरुणं.

St. 5—*a*) S2 पदं (for कृतं).—*b*) D3 कृतकृत्यसुस्थ- ; M1 D5 कृत-कृत्यस्वस्थ-. N1.2 D1.3 S2.3 संपदः.—*c*) N2 च ; M1 न (for तु).—*d*) D1.4 कालाहिना (for दैवा॰).

L 15 N1.2 ins. इति before साशङ्कं. D1 om. शान्तं पापं ; N1.2 om. पापं. D7 शान्तं शान्तं. After पापं, S1 Pt1.2 ins. प्रतिहतममङ्गलं वत्सस्य (cf. *ad* V. 8). M1 om. lines 15-16.

(वामाक्षिस्पन्दनं सूचयित्वा दक्षिणभुजस्फुरणं च)।

स्पन्दते वामनयनं बाहुः स्फुरति दक्षिणः।
व्यसनाभ्युदयौ प्राप्ताविदं कथयतीव मे ॥६॥

(विचिन्त्य)। अथवा किमद्यापि व्यसनाभ्युदयचिन्तया।
5 पर्याप्तः खलु दुरात्मा हरिश्चन्द्रहतकः। तथा हि

अतःपरं यद्व्यसनं नूनमभ्युदयो हि सः।
पापस्याभ्युदयद्वारमिदानीं मरणं हि मे ॥७॥

(प्रविश्यापटाक्षेपेण)

चाण्डालः। अले शुदश्श।

10 राजा। (साशङ्कम्)। भद्र किं सुतस्य।

L 1 M1 वामाक्षिस्पन्दं. D1.3 वामाक्षिदक्षिणभुजस्पन्दनं सूचयित्वा (for वामाक्षि- to -स्फुरणं च). N2 om. दक्षिणभुजस्फुरणं च. N1 -भुजस्पन्दनं (for ०स्फुरणं). M1 D7 transp. सूचयित्वा and दक्षिणभुजस्फुरणं च. N1.2 D1 ins. साशङ्कं सहर्षं च अये (N1.2 om. this word); M1 ins. साशङ्कहर्षं; D5 ins. सहर्षं च; D7 S1 Pt1.2 ins. सहर्षं after -स्फुरणं च.

L 4 D3 कथं ममापि (for अथवा किमद्यापि). D5 किं किं (for किं). S3 अधुना (for अद्य). N1 D1 व्यसनोदयचिन्ता; N2 व्यसनोदयं चिन्तयामि; D3 व्यसनाभ्युदयचिन्ता; D4 व्यसनाभ्युदयचिन्तायाः; D7 व्यसनोदयचिन्तया.

L 5 D3 पर्याप्तिः. N2 D3 दुरात्मनो (N2 दुरात्मा) हरिश्चन्द्रहतकस्य. N1.2 M1 om. तथा हि.

St. 7—*c*) N2 अभ्युदये द्वारं; D1 अभ्युदयस्थानं.—*d*) D3 शरणं मम (for मरणं हि मे).

L 8 M1 प्रविश्यापटीक्षेपेण; D1.3-6 S3 प्रविश्य पटक्षेपेण (S3 पटाक्षेपेण). Some Mss ins. चाण्डालः or चण्डालः after अपटाक्षेपेण.

L 9 D2.6 om. चण्डालः here, but ins. as above. D1 om.; D3 अल; Pt2 अडे (for अले). M1 repeats; N1.2 D1.2.4-7 S3 Pt2 सुदस्स; S1 Pt1 शुदस्स.

L 10 D5.6 om. साशङ्कं. N1.2 D1 ins. आत्मगतं; D3 ins. स्वग० after साशङ्कं. M1 D1 om. भद्र. D5 om. किं. D1 ins. नाम after किं. D6 transp. किं and सुतस्य.

चाण्डालः । अले एवं भणामि यथा शुलदश उवलदश पाशपडिवट्टिणी हस्तिआ कलुणं कलुणं लोअन्ती चिष्ठदि । ता तुलिदं तुलिदं गदुअ गेण्ह शो सुवकम्बलम् । हगे वि शामिणो शआशं य्येव गश्चामि । (इति निष्क्रान्तः) ।

राजा । (परिक्रामति) । 5

L 1 Some Mss चण्डालः. M1 om. अले. D3 S1.2 Pt1.2 एव्वं. D5 भणामि. N2 M1 D3 om. ; S3 जह ; other Mss जधा (for यथा). N1.2 M1 D1.4.7 S3 शुलस्स ; Pt2 शुपस्स. N1.2 M1 D1.3 उपलदस्स ; D2 S1 Pt1 वञ्जभदश ; D4 बलभस्स ; D5.6 बलदस्स ; D7 S3 उवलदस्स ; Pt2 वञ्जमस्स. N1.2 पासपलिवत्तिणी ; M1 शासवलिवत्तणीए ; D1 पाशपलिवत्तिणी ; D2 Pt1 पाशपडिवत्तिणी ; D3 पाशवत्तिणी ; D4.5 Pt2 पासपडिवत्तिणी ; D6 पासावढि॰ ; D7 पासपडिवत्तिणी ; S3 ॰पडिवट्टिणी. N1.2 ins. कापि after ॰वट्टिणी.

L 2 All Mss and Pt इत्थिआ. D4 om. ; N1 D1 कलुणकलुणं ; M1 कलुणं कलुणं ; D2.6.7 do not repeat ; D3 कलणं; S3 कलणवं. N1.2 लोवन्ती ; M1 D2-7 S1 Pt1 रोअन्ती ; S2.3 रोम्ति ; Pt2 मेघंती. D7 चिट्ठदि ; S2.3 चिट्ठइ ; other Mss and Pt चिट्ठदि. N1.2 ins. त्ति after चिट्ठदि. N1.2 सिग्घं ; M1 D1.2.4 S1 Pt1 तुलिअं तुलिअं ; D3.5.7 तुलिअं ; S2.3 तुलिदं ; Pt2 तुविदं तुविदं (for तुलिदं तुलिदं).

L 3 N1.2 D7 om. ; M1 D1.4-6 Pt2 से (for शो). N1 मिद- ; N2 M1 शुद- ; D2 Pt1 शुद्ध- ; D3 शव- ; D4.6 S2 सुद- ; D5 S3 सुच- ; D7 सुद- (as in text) ; Pt2 सुद- (for सुद-). All Mss (except D3 as in text) and M1 Pt अहं पि (S3 वि). N1.2 M1 D4.5 सामिणो. N1.2 transp. शआशं (given as सआसं) and य्येव (given as ज्जेव). D3 शामिशआशं. M1 D5.6 S3 सआसं ; Pt2 शकासं. D2.3.5.6 S3 Pt1 जेव्व ; M1 D1.7 Pt2 om. ; D4 ज्जेव्व ; other Mss जेव (for य्येव).

L 4 N1 गच्छम्मि ; M1 गमिस्सं ; D1 गमिस्सामि ; S3 गच्छामि ; other Mss and Pt गच्छामि.

L 5 N1 ins. भद्द एवं इति ; D1 ins. यथाज्ञापयति स्वामी before परिक्रामति. D1 परिक्रम्य (for परिक्रामति).

(नेपथ्ये)

हा जाद कहिं सि। देहि मे पडिवअणं।

राजा। (श्रुत्वा सकरुणम्)। अहह दारुणः प्रलापः।

(ततः प्रविशति यथानिर्दिष्टा वैक्लव्यं नाटयन्ती शैब्या)

5 शैब्या। हा जाद कहिं सि। देहि मे पडिवअणं। (इति स्तम्भं नाटयित्वा संज्ञां लब्ध्वा)। हा जाद ण जुत्तं दाणिं पिदुणा वि दे जधा परिच्चत्ता तधा तुमं पि मं मन्दभाइणिं परिच्चअसि। (इति मोहं नाट्यति)।

L 2 D1 ins. दाणीं after कहिं.

L 3 D2.4 om. (hapl.) all words from राजा (D4 from श्रुत्वा) up to पडिवअणं (l 5). N1 D1.3 अहो ; N2 अतो ; M1 अये ; D7 हा (for अहह). N1.2 अतिकरुणः ; D7 अतिदारुणः (for दारुणः).

L 4 D1 om. ; N1.2 place यथानिर्दिष्टा after नाटयन्ती. M1 D3 place शैब्या after यथानिर्दिष्टा. S2.3 om. वैक्लव्यं नाटयन्ती.

L 5 S2.3 हा जाद इति पठित्वा, omitting the remaining words. D7 om. इति. M1 D2.4-6 ins. पठित्वा after इति. N1.2 D1.3 S2 नाटयति (for नाटयित्वा).

L 6 D1.2,5-7 S1 Pt1.2 ins. चिर' ; D4 ins. चिरेण ; S2 ins. चिरात् before संज्ञां. D2 *marg.* 5-7 S1.2 Pt1.2 ins. सास्रं after लब्ध्वा. D1 om. हा. N1.2 M1 D1.7 om. ण. N1.2 D3 S2 Pt2 ins. जं after दाणिं. N1.2 M1 दाणि ; D3 दे दाणिं ; D4 जं (for दाणिं).

L 6-7 N1.2 पिदुणो दे परिच्चित्तं ; M1 पिदुणो वि दे परिच्चत्तं ; D1 दे जं पिदुरण्णा जधा पलिच्चत्तं तधा ; D3 पिदुणा परिच्चत्तं ; D4-6 पिदुणा वि जधा परिच्चत्ता तधा ; D7 दे जधा पिदुणा वि परिच्चत्तं तधा ; S2 पिदुणा पि जह परिच्चत्ता तह (for पिदुणा वि दे जधा परिच्चत्ता तधा).

L 7 D1 transp. तुमं पि and मं मन्दभाइणिं. D4 S2 Pt1 वि (for पि). N2 D5.6 om. मं. M1 transp. मं and मन्दभाइणिं. N1.2 D1.2.6 Pt1 मन्दभाइणीं. D7 S2 Pt2 परिच्चयसि. D3 om. इति.

L 8 D2.4 नाटयित्वा (for नाटयति).

राजा । (श्रुत्वावलोक्य च सवैक्लव्यम्) । कथमियमपि तपस्विनी भर्त्रा परित्यक्ता । सर्वथा सर्वत्र निष्करुणता हतविधेः ।

शैव्या । (ससंभ्रममुत्थाय) । किं खु एदं वट्टदि । कहिं गदो मे पुत्तओ । (दृष्ट्वा परिष्वज्य) । पुत्तअ किं ति मं णालवसि । एआइणी भाआमि क्खु अहं । किं ण पेक्खसि । एदं भीसणं महामसाणं । (सोन्मादम्) । किं भणासि । उवज्झाअस्स कारणादो कुसुमाइं 5

L 1 S2 om. श्रुत्वावलोक्य च ; S3 om. अवलोक्य च. M1 श्रुत्वा सकरुण-मवलोक्य ; D3 श्रुत्वा सकरुणं (for श्रुत्वावलोक्य च सवैक्लव्यम्). D1 om. कथं. D2.4.6 S2 om. अपि.

L 2 N2 M1 D4 निष्करुणा. N1.2 D3 विधेः (for हतविधेः).

L 3 D1 सभयं (for ससंभ्रमं). D3 अवलोक्य (for उत्थाय). N1.2 D1.7 Pt2 ins. सव्यामोहं after उत्थाय. M1 repeats किं. N1 S2.3 ins. णु after किं. N1.2 M1 क्खु (for खु). N1.2 एदं ; M1 D3 एत्थ (for एदं). N1.2 वत्तदि ; D4 वददि ; D5 पठदि ; Pt2 वट्टइ (for वट्टदि). N1.2 M1 ins. णु before गदो. D3 ins. हा ; D4 अज्ज before पुत्तओ. N1.2 M1 D2.5-7 पुत्तको.

L 4 N1.2 पुत्तका ; M1 हा पुत्त ; D5 पुत्त ; D7 Pt2 पुत्तक. N1.2 D3.7 किं तुमं ; M1 कि ण मं ; D4-6 S1 Pt1 किं ति मं. N1 णालपसि ; N2 णावेलसि ; M1 आणवेसि ; D1.7 णालवेसि. D2 णाब्भसि.

L 5 M1 बिहेमि (for भाआमि). S2 om. ; D1.7 खु (for क्खु). M1 om. अहं किं. D3 मंदभाइणिं मं कहं ण पेक्खसि एदं भीसणमसाणं (for किं ण पेक्खसि एदं भीसणं महामसाणं). M1 D1 णणु (for ण). N1 एदं (for एदं). M1 भीमं (for भीसणं). N2 M1 D4 मसाणं ; S2 महामसाणं.

L 6 N2 om. सोन्मादं. N2 (corrupt) उवज्झावसकारणाइं ; M1 D2.6.7 S1.3 Pt1.2 उवज्झाअस्स (D7 उवज्झाअस्स ; S3 Pt2 उवझ्झाअस्स) कारणादो (D7 S1.3 Pt1.2 कालणादो) ; D3 उवज्झाअकारणादो ; D4 उवस्साअसआसादो ; D5 उअज्झाअकारणादो ; S2 उपज्झाअकालणादो. M1 कुसुमाणि.

अववित्रणन्तो कोडरादो णिक्कमिअ कण्हाहिणा दट्ठम्हि त्ति।
(ससंभ्रमम्)। कहिं सो कण्हाही। किं ति मं ण दंसेदि।
(समन्तादवलोक्य)। अलिअं अलिअं। कुदो एत्थ कण्हाही।
(उपविश्य सकरुणम्)। हा जाद उट्ठेहि। उवणेहि दाव
उवज्झाअस्स अखण्डिदाइं मालूरवत्ताइं तिलच्छेत्तसंभवाइं
दब्भंकुराइं अ। अदिक्कामदि से होमवेला पडिणिज्झत्ता दाणिं

L 1 M1 अववित्तवन्ता ; D1 अवक्किराणन्तो ; D3 ओविराणन्तो. D7 कोडलादो. M1 कन्हाहिणा ; D1 कसिणाहिणा ; D3 S1 Pt1 कण्हाहिणा ; S3 कसणाहिणा. N2 दट्ठ म्हि ; M1 दंसितोम्हि ; D1.7 Pt2 दट्ठम्हि ; D2 दःम्हि ; D3-6 S1 Pt1 दट्ठम्हि ; S2 दट्ठोम्हि ; S3 दट्ठोम्हि. D2-6 S1.3 Pt1 om. ; Pt2 ति (for त्ति).

L 2 D1 ins. उत्थाय after ससंभ्रमं. N1 D1 S1 Pt1.2 repeat कहिं. N2 एसो (for सो). M1 कन्हाही ; D2.6 Pt2 कण्हाहि ; D3.5 कण्हाही ; D4 कसणाहि ; S2.3 कसणाहि. N1.2 D2 किंत्ति मं ; M1 किं मं ; D3-6 S1 Pt1.2 किं त्ति मं ; D7 किंत्ति मे. N1.2 M1 D7 दंसेसि ; D1 संदंसेदि ; D3 दंसेहि.

L 3 M1 D3 om. समन्तादवलोक्य. M1 D5 do not repeat अलिअं ; Pt2 अलीअं अलीअं. D5 कुविदो (for कुदो). M1 कन्हाही ; D3 S1 Pt1 कण्हाहि ; D4 कसणाहि ; S2 कण्हाहि ; S3 कसणाहि.

L 4 N1.2 D1.7 Pt2 om. उपविश्य सकरुणं. S2 सकरुं (for सकरुणं). M1 D1 ता (for हा). D3 S2.3 repeat उट्ठेहि. N1 Pt2 उत्थेहि उत्थेहि ; M1 S1 Pt1 उत्थेहि ; D7 उट्ठेहि उट्ठेहि. M1 उवणेहि. M1 D4 om. दाव.

L 5 D2.6 S1 Pt1 उवज्झाअस्स ; D4 S3 Pt2 उवज्झाअस्स ; D5 उवज्झाअस्स. D3 transp. अखण्डिदाइं and मालूरवत्ताइं. M1 अखण्डिदाणि ; Pt2 अखंठिदाइं. N1.2 माहूर- ; S3 मालूर-(for मालूर-). M1 -पत्ताणि ; D1 -फलाइं (for -वत्ताइं). M1 D2-6 S1.2 Pt1 तिलक्खेत्तसंभवाइं (M1 ॰संभवाणि) ; D1 तिलक्खेत्तसंभदाइं ; D7 तिलक्खित्तसंभवाइं.

L 6 D1.4.5 Pt2 दब्भं- ; D2.3.6 S1 Pt1 दब्भ- (for दब्भं-). The text-reading in D1.4 S3 ; the remaining Mss om. अ. N1 D1 S3 अदिक्कमदि ; N2 अदिक्कदि ; D4.5 Pt2 अदिक्कामदि. N1.2 D4-6 Pt2 पडिणिअत्ता ; D3 S3 पडिणिवुत्ता ; D7 परिणिअत्ता. N1.2 D6 दाणि ; D1.4 दाणीं. M1 om. all words from दब्भंकुराइं up to सच्चं जेव (p. 117 l2).

सव्वे बम्हआरिणो दुक्खिस्सन्ति। (उत्थापयितुमिच्छति)।

(सावेगम्)। कधं सव्वकं जेव मं मन्दभाइणिं समुज्झिअ दूरं

गदोसि। हा हदम्हि मन्दभाइणी। (इति मूर्छां नाटयति)।

राजा। (सवैक्लव्यम्)। कष्टमकरुणस्यापि तस्य विधेरमी दुःश्रवा

व्याहाराः। 5

शैब्या। (संज्ञां लब्ध्वा सोपालम्भम्)। हा अज्जउत्त पेक्ख दाणिं

अक्कुदुल्ललिदस्स पुत्तअस्स संपदं अवत्थन्तरं। सव्वधा णिक्किव

L 1 N1.2 D1 सव्वबम्हआरिणो; D7 बयारिणो (sic). N1 D1 भविस्सन्ति; N2 corrupt; D3 होन्ति; D7 भविस्संदि; S3 खुविस्सन्ति (for दुक्खिस्सन्ति). D1 ins. इति before उत्थापयितुं. S3 उत्थाय परितुमिच्छति; D2.7 S1 Pt1.2 इच्छन्ती.

L 2 D4 S2.3 कहं; D6 कथं (for कधं). D3 S2.3 सव्व (for सव्वकं). N1.2 D4 ज्जेव; S2.3 एव्व; other Mss and Pt जेव्व. D2.4-6 S1 Pt1 मन्दभाइणीं. N1.2 M1 D7 उज्झिअ; D1 उक्कझिअ; D3 परिच्चइअ; D4 Pt2 समुक्झिअ; D5 समुज्झिअ.

L 3 D3 गओसि. M1 D3 om. हा हदम्हि मन्दभाइणी. D2.3.5.6 S1 Pt1.2 हदम्हि; S2 हदोम्हि. D1 मन्दभाअधेआ; S2 मन्दभाइणि (for मन्दभाइणी). D7 om. इति मूर्छां नाटयति.

L 4 N1.2 M1 D1.3 om. तस्य. N1.2 विधेरप्यमी; D1 विधेरयं.

L 4-5 M1 दुःखव्यापाराः; D3 दुःश्रवो व्याहारः; D7 सुदुःसहा व्याहाराः; S1 Pt1 सुदुःश्रवा व्यवहाराः; S2.3 दुःश्राव्या व्याहाराः.

L 6 M1 transp. संज्ञां लब्ध्वा and सोपालम्भं. D3 भो (for हा). D1.4 Pt2 पेक्खह. M1 om.; N1.2 D2 दाव्वि; D4 दाणीं.

L 7 S2 om. अक्कु-. D1.4.7 Pt2 -दुल्लहस्स; D2 -ल्ललिदस्स (for -दुल्ललिदस्स). M1 D2.4.6 S1 Pt1 om. पुत्तअस्स. M1 D3 om. संपदं. N1.2 ins. इमं before अवत्थन्तरं. D4 अवत्थान्तरं; Pt2 अवत्थन्तरं. S2 सव्वहा. M1 णिक्करुण; D3 णिक्करुण; D4 णिक्किण (for णिक्किव).

कहिं दाणिं वीसत्थहिअओ चिट्ठसि। अण्णं च, तुए अहं समादिट्ठा जं पअण्णेण पालणीओ एसो बालओ। तं च मए पावसीलाए तधा ण पडिवण्णं।

राजा। (सविशेषकरुणम्)। अहो मर्मस्पृंशि परिदेवितानि।

5 शैव्या। (सुतस्य प्रत्यङ्गमालोक्य)। हा पुत्तअ एदं खु दे मुद्धमिअङ्कभासुरं णिडालवट्टं, इमे सुसण्णद्धपम्हले पज्जन्तपाडले

L 1 N1.2 D7 दाणि ; D4 दाणीं. N2 बीभत्सहिअओ ; D1 पिडत्थ० ; D6 विसच्छ० ; S2 विस्रम्भ०. D5 चेट्ठसि ; D6 चिट्ठिसि ; D7 S3 चिठ्ठसि. S3 अ (for च). N1.2 D1.5.7 तए (for तुए). D7 om. अहं. S2 ins. वि after अहं.

L 2 N1.2 समादिट्ठो ; D1.4 समादिन्ना ; D3.6 Pt1 समादिट्टा. N1.2 पअदणादो ; D1 पुत्तओ ; D2 पअरोण ; D7 Pt2 पअत्तदो (for पअण्णेण). D1 एषो. N1 M1 D7 S1 Pt1.2 ins. दे after एसो. D3 om. ; D5 बालोओ (for बालओ). N1.2 M1 D1 ins. त्ति after बालओ. M1 om. ; D3 ण (for च). D7 मम ण (for मए).

L 3 M1 D1.7 Pt2 पाप- ; S3 बाव- (for पाव-). D3 om. ; D1 तथा ; S3 तह (for तधा). D7 om. ण. S2 पडिपण्णं ; Pt2 परिवण्णं.

L 4 D2.4-6 S1 Pt1.2 मर्मस्पृशि ; D3 S2 मर्मस्पृशानि ; S3 मर्मस्पृशीनि. M1 मर्मस्पृक् परिदेवितं. N1 ins. आलापानि ; N2 ins. पालयामि after परिदेवितानि.

L 5 D2 S1 Pt1 ins. सस्पर्शं ; D6 ins. सुस्पर्शं before सुतस्य. D3 पुत्तस्य (for सुतस्य). M1 D3 S2 Pt2 अवलोक्य (for आलोक्य). D7 Pt2 om. हा. N1.2 पुत्तका ; M1 D2.5-7 Pt2 पुत्तक. S2 om. ; N1.2 एइं (for एदं). N1.2 M1 क्खु. D7 om. ; D6 एदे (for दे).

L 6 M1 मद्ध- ; D4 मुच्च- (for मुद्ध-). D2.5.7 -मअङ्क- (for -मिअङ्क-). D4-6 S1 Pt1.2 -भासुर-. N1.2 णिडालवट्टअं ; M1 णिलालवट्टं; D1 लिलालअलं ; D3 लिलाडवट्ट ; D5 S2 णिडालपट्टं ; Pt2 निडालवट्टं. D1 ins. अवरे अ after इमे. D2.5.6 om. इमे. N2 सुसण्णद्ध (om. पम्हले). D1.3.7 Pt1.2 सुसिणिद्धपम्हले (D7 ०पम्हले) ; D2.5 सिणिद्धपम्हले ; M1 D4 सुसण्णद्धपम्हले. D4.6 S1 Pt1 -पाडले ; D7 -पडले (for -पाडले).

सिणिद्धधवले लोअणे, अअं च सुहडिदट्ठिबन्धो कठिणविस्थिण्ण-
वक्खत्थलो, ता किं एत्थ सरीरे अलक्खणं संदिट्ठं कदन्तहदएण।
तधा सब्बसंधस्स अज्जउत्तस्स मम मन्दभाइणीए चरिदे
पमादो। सव्वधा अआरणो धम्मो, अप्पमाणं च
लक्खणं, अलिअवादिणो विण्णाणइत्तआ। जदो बहुसो 6

L 1 Pt2 सिणिध्धधवले. D1.3.7 अएणं (for अअं). S3 अ (for च). D1 सुहडिदडिडबन्धो ; D2 सुहठ्ठिअअट्टिबन्धो ; D4 S3 सुहठ्ठिअठ्ठिबन्धो ; D5 सुहट्ठिबन्धो ; D6 सुहठ्ठिवठ्ठिबन्धो ; D7 सुरिट्ठिदच्छिवद्धो. D1.7 कढिण- ; D2.6 कट्ठिणा- (for कठिण-). M1 D1 -विस्थिएणो ; D2 -वत्थिण्णो ; D6 -वत्थिणो (for -विस्थिएण-).

L 2 N1.2 M1 D7 वच्छत्थलो ; D1.3 उरत्थलो ; D4 वक्खत्थलो ; Pt2 वखत्थलो. M1 om. ; D6 क्रिथ (for किं एत्थ). N1 D1 शरीरे ; D5 भरे (for सरीरे). D1 om. ; N1 अणाहे ; N2 corrupt ; M1 साह (!) (for अलक्खणं). D7 om. अलक्खणं संदिट्ठं. D1.4 Pt2 संदिट्ठं ; N2 D2.3 S1 Pt1 संदिट्ठं ; D5 दिट्ठं ; D6 संदिढं. D4 किअन्त- ; D7 अन्तक- ; S3 कहन्त- (for कदन्त-). D2 -हृदयेण (for -हदएण).

L 3 N1.2 om. ; D5 तथा ; S3 तह (for तधा). M1 सव्वधुवन्धरस्स (corrupt) (for सब्बसंधस्स). D3 मं (for मम). D4 मन्दभाअणीए ; D5 मन्दभाइणी.

L 3-4 N1.2 चरिदे ण पमादो ; D1 चरित्ते ण प्पमादो ; M1 D3.7 Pt2 चरिते (M1 D7 चरित्ते) पमादो ; S3 चरिदे बमादो.

L 4 After पमादो, N1 ins. जादो सुदस्स ; N2 ins. सुयस्स. S3 सव्वहा (for सव्वधा). N1.2 अआरणधम्मो. D3 om. च.

L 5 D2 लक्खवणं ; D4 Pt2 लक्खणं ; D5 लक्खणं. M1 अलीअवादिणो ; D1.3 Pt2 अलिअवाइणो. N1.2 -चिन्तिआ ; M1 -वेदिणो ; D1 -चिन्तया ; D2 -इत्त ; D3 -कीतआ ; D4 -इति आ ; D7 Pt2 -इत्तका (for -इत्तआ). D2.6 जधो ; D4 जधा (for जदो). D1 बहुशो.

दिट्ठपच्चएहिं समादिट्ठम्हि सामुद्दविअक्खणेहिं जधा वंसवड्ढणो दीहाउ चक्कवत्ती एसो पुत्तओ दे भविस्सदि त्ति। ता मम मन्दभाइणीए भाअधेएहिं सव्वं अलिअं संवुत्तं।

राजा। (साशङ्कम्)। कथं संवादिनी कथा वर्तते। (निपुणमवलोक्य

5 साास्रम्)। अये कथम्

L 1 D1.4 दिट्ठ- (for दिट्ठ-). N1 M1 D1 transp. समादिट्ठम्हि (D1 आदिट्ठम्हि) before जधा. N2 om.; D2.3.6 Pt1 समादिट्ठम्हि; D4.5.7 समादिट्ठम्हि; S3 Pt2 समादिट्ठम्हि. D1.7 सामुद्दिअविअक्खणेहिं; D2 सामुद्दक्खणेही; M1 D3 सामुद्दअविअक्खणेहिं; D4.6 S1 Pt1 सामुद्दलक्खणेहिं; Pt2 बहुविअक्खणेहि (for सामुद्दविअक्खणेहिं). N1.2 D1 ins. मुहुत्तिअवरेहिं after सामुद्दविअक्खणेहिं. S3 जह (for जधा).

L 2 N1 D3.5.6.7 वंसवड्ढणो; N2 ०संवड्ढणो; M1 ०वड्ढणो; D1 ०वड्ढणो; D2 S1 Pt1 ०वड्ढणो; D4 ०वट्ठणो; Pt2 ०वड्ढुणो. Pt2 om.; N2 दीहाउ; M1 दीहाऊ; D1 विविहविहओ (for दीहाउ). N1.2 समादिट्ठ-चक्कवत्ती; D2.6 चक्कवत्तीए; D4 चक्कवती; S3 चक्कवट्टी. M1 एसो दे; D3 दे; D7 दे एसो; Pt2 सो (for एसो). M1 पुत्तो; D2.6 पुत्त; D7 पुत्तके (for पुत्तओ). S2.3 transp. पुत्तओ and दे. M1 D3.7 om. दे. D3 हुविस्सदि (for भविस्सदि). D2.4-6 om. त्ति.

L 3 D3 om.; D4.6 मं (for मम). D4 मन्दभाअणीए; Pt2 मन्द-भाएणीए. M1 भाअधेअएहिं. D3 मन्दभाअधेएहिं (for मन्दभाइणीए भाअधेएहिं). D1 सव्वधा (for सव्वं). N1.2 ins. तं before अलिअं. D3.4 अलीअं; Pt2 अलिअं. N1.2 संउत्तं; D4 वुत्तं (for संवुत्तं).

L 4 M1 ins. आत्मगतं after साशङ्कं. M1 D3 om. कथं. N1 सर्व-संवादिनी. D3 वाक्यं (for कथा). N1 वर्तन्ते; M1 संप्रवर्तते; D5 प्रवर्तते (for वर्तते). D1 आलोक्य (for अवलोक्य).

L 5 M1 om.; D3 सकरुणं (for साास्रं). D3 om. अये. D1 ins. तत् after अये. D4 om. अये कथं. N1.2 om. कथं.

छत्राकारमिदं शिरः पृथुललाटान्तं विशालेक्षणं
चक्राङ्कौ चरणौ करौ सकमलावाजानुलम्बौ भुजौ ।
क्षामं मध्यमुरो विशालमुदरं तुच्छं कटिः पीवरा
नूनं भूपकुलाङ्कुरः शिशुरयं साम्राज्यचिह्नाङ्कितः ॥८

(स्मृतिमभिनीय सवैक्लव्यम्) । कष्टमियता कालेन वत्सो रोहिताश्वो नूनमस्यामेव वयोऽवस्थायां वर्तते । तदभिशङ्कते मे हृदयम् । अथवा प्रतिहतममङ्गलं वत्सस्य । 5

शैब्या । (सोपालम्भमाकाशे) । भअवं कोसिअ किदत्थो दाणिं सि ।

राजा । (सावेगम्) । कथं भगवन्तं कौशिकमुपालभते । सर्वथा न किंचिन्न संवदति । तदलं परपरिग्रहशङ्कया शैब्यैवेयम् । 10

St. 8—*a*) D7 (before corr.) चन्द्राकारं ; S2 चित्राकारं. S3 पृथुललाटीकं.—*b*) D4 om. चक्राङ्कौ चरणौ करौ स-.—*d*) D1 शिशुरसौ. M1 साम्राज्यदीक्षाङ्कुरः.

L 5 D6 S1 Pt1 om. कष्टमियता कालेन वत्सो. D4-6 S1 Pt1.2 ins. मे after वत्सो.

L 6 D2 corrupt ; D6 नूनमस्य (for नूनमस्यामेव). D1 तदति- ; S3 यदभि- (for तदभि-).

L 7 N1.2 ins. कर्णौ पिधाय before अथवा and शान्तं पापं after it.

L 8 N1.2 M1 D2 कोसिअ ; D3.6 कोशिअ. N1.2 ins. संपदं before किदत्थो. N1.2 M1 D3 कदत्थो ; D1 S2.3 कअत्थो (for किदत्थो). N1.2 M1 दाणि ; D4 दाणीं. N1.2 M1 D7 ins. तुमं ; D3 ins. तुमं । इति मूर्छति after सि.

L 9 D4 om. कथं. D3 om. भगवन्तं.

L 10 D4 S2.3 om. न before किंचित्. D5 किंचिन्नो. D2 S1 Pt1.2 om. न after किंचित्. D2.3.6 S1.2 Pt1.2 विसंवदति ; D5 वदसि corrected to वदति (for संवदति). M1 अन्य- (for पर-). D7 om. ; N1.2 सैवेयं ; D1 सैवेयं शैब्या ; D4.5 Pt2 शैब्येयं (for शैब्यैवेयं).

(चिरमवलोक्य सकरुणम्)। कृतमद्यापि संदेहेन। कुतः

सा वाणी करुणार्तनादविकलाप्यामन्द्रतन्त्रीस्वना
ते चामी भ्रमरौघनीलकुटिलाः पर्याकुला मूर्धजाः।
तान्यङ्गानि कृशान्यमूनि सहसा दुष्प्रत्यभिज्ञानि मे
5 कान्तिः सैव पुराणचित्रमलिना रेखाभिरुन्नीयते ॥९

हा वत्स रोहिताश्व क्वासि। देहि मे प्रतिवचनम्। (इति मूर्छितः पतति। संज्ञां लब्ध्वा रोहिताश्वस्य मुखमवलोक्य)। अनुद्भिद्यमानदशनाङ्कुरस्य स्मरामि शैशवं मन्दभाग्यः।

प्रथितमङ्गलगुग्गुलुकल्पितं
10 प्रतनुलोलजटावलिमण्डितम्।
मधुपलङ्घितमुग्धसरोरुह-
द्युति मुखं तदिदं न विराजते ॥१०

L 1 N1.2 ins. तदलम् अवलोकयामि तावदिदानीं; M1 D3 ins. तदवलोकयामि तावदेनां; D1 ins. तदवलोकयामि तावत्; D7 ins. सवैक्लव्यं before चिरमवलोक्य. D1 S3 आलोक्य (for अवलोक्य). S2.3 सकौतुकं (for सकरुणं). D5 चिरं (for कृतं). D7 अस्यापि (for अद्यापि). N2 om. कृतमद्यापि संदेहेन कुतः. S3 om. कृतं. N1 M1 D1.7 om. कुतः.

St. 9—*b*) M1 D1.7 कुन्तलाः (for मूर्धजाः).—*c*) D4 दुःप्रत्यभिज्ञ×× ; most Mss दुःप्रत्यभिज्ञानि.—*d*) D1 पुराणचित्रलिखिता. D2.6 S1 Pt1 लेखाभिः (for रेखाभिः).

L 6 M1 D3 ins. नृपकुल (M1 ०कुलनन्द) बालप्रबाल after रोहिताश्व. N1.2 D1 प्रयच्छ (for देहि). D2.6 S1 Pt1 transp. देहि and मे.

L 7 D3 S2 मूर्छति (for मूर्छितः पतति). D5 पतितः ; S2.3 पतित्वा पुनः (for पतति). M1 om. संज्ञां लब्ध्वा. N1.2 रोहिताश्वमुखं. D1 आलोक्य (for अवलोक्य).

L 8 N1.2 ins. हा वत्स रोहिताश्व ; D1 ins. हा वत्स before अनुद्भिद्यमान-. D1 -दन्ताङ्कुरस्य (for -दशना०). D3 ins. ते before ; N1 M1 D1 ins. ते after स्मरामि. M1 हसितं (for शैशवं मन्दभाग्यः).

St. 10—*a*) N1.2 D7 प्रथितमङ्गल-. M1 D5.7 -गुग्गुल-.—*ab*) D1.2 S1 Pt1.2 -कल्पितप्रतनु-.—*b*) M1 -जटावलिमण्डलं.

हा वत्स रोहिताश्व हा तपनकुलबालप्रबाल हा हरिश्चन्द्रहृदयानन्दन हा कुपितकौशिकदक्षिणानृण्यप्रधानपण्य ।

नेष्टं न दत्तं न कुलोचितानि
सुखान्यवाप्तानि यशो न कीर्णम् । 5
न्यग्रोधबीजाङ्कुरमूषरस्थं
विडम्बयन्वत्स दिवं गतोऽसि ॥११

अपि च वत्स

मूर्धाभिषेकपयसा न पवित्रितस्ते
दानैः करौ न चरणावरिमौलिपातैः । 10
जातौ धनुर्गुणकिणाङ्कधरौ न बाहू
लब्धोदयः प्रतिपदिन्दुरिवासि नष्टः ॥१२

L 1 N1 ins. साम्र' before हा वत्स. M1 om. वत्स. M1 D1.3 om. हा before तपनकुल-. D1 तपनकुलबालक ; D7 तपनकुलप्रबाल ; M1 ०कुलकमलप्रबाल.

L 2 N1.2 D1.6.7 -हृदयनन्दन. M1 om. हृदया. D4 महाकुपित- (for हा कुपित-).

L 2-3 M1 हा कुशिकनन्दनदक्षिणानृण्यप्रधानपुण्य ; D3 हा कौशिकदक्षिणाप्रधानपण्य.

L 3 S3 om. ; D1 -प्रथम- (for -प्रधान-).

St. 11 Before this verse, D3 ins. पश्य ; D4 ins. बाल एतावत्यो दुर्वारा अपि हृदयसमुत्थदुःखप्रज्वलनज्वालाः पीयूषकरकुलस्य भवतोऽनुस्मरणघनसारशीतलितसलिलधाराभिरनया तपस्विन्या मया च निर्वाप्यन्त इति सोरस्ताडनं मूर्छितः पतति संज्ञां लब्ध्वा.
—*a*) D1 सुखोचितानि.—*c*) D1.6.7 -मूखरस्थं (for -मूषरस्थं, i.e. ख for ष).
—*d*) M1 विलम्बयन् ; D7 विलुम्बयन्.

L 8 D2 om. this line. M1 D3 om. वत्स.

St. 12 D2 om. this verse.—*b*) D4 चरणावरमौलि-. N2 -मौलिनम्रैः.—*c*) D4 -गुणकिंकिणीधकारौ (*sic*) हस्तौ.

(विचिन्त्य)। तत्किमिहोपसृत्य विलपन्त्या देव्याः कथयाम्यात्मानम्। अथवा न युक्तमिमां तनयशोकदह्यमानां तपस्विनीं स्वदशाविपर्ययेणापरेणोद्धट्टयितुम्। (आत्मानमवलोक्य)। दुरात्मन् हरिश्चन्द्रहतक कथमद्यापि न म्रियसे। किमतः
5 परं द्रक्ष्यसि। (इति मूर्छां नाटयति। शनैरुन्मील्य)। दुरात्मन् हरिश्चन्द्रहतक यदेतानिदानीमपि हतप्राणान्न परित्यजसि तत्किमात्मघातिनो लोकादात्मानं परित्रातुमिच्छसि। धिङ्मूर्खं

L 1 D1.7 Pt2 om.; N1.2 विमृष्य (for विचिन्त्य). N1.2 M1 D7 किमहमुपसृत्य; D1 किमहमुपश्रित्य; D6 Pt2 कथमिहोपसृत्य.

L 2 N1.2 M1 D3 युक्तमिदानीं (for युक्तमिमां).

L 3 M1 D3 दशा- (for स्वदशा-). N1 D1.4.5 S2 -विपर्ययेणापरेणोद्घाटयितुं; N2 corrupt; M1 -विपर्ययेणोद्घाटयितुं; D3 -विपर्ययेणात्मानमुद्घाटयितुं; D6 -विपर्ययारोपेणोद्वेदयितु; D7 -विपर्ययेणापरेणोद्धेदयितु; S3 -विपर्ययेणापरेणोद्धटयितुं. D3 स्वं (for आत्मानं).

L 4 M1 D3 om. (hapl.) all words from कथमद्यापि up to हरिश्चन्द्रहतक (l 6) but ins. the passage later after परित्यजसि (l 6). N1.2 D1.7 ध्रियसे (for म्रियसे).

L 5 N1.2 द्रष्टुमिच्छसि (for द्रक्ष्यसि); for the reading of D3 see below (l 7). D1.2 नाटयित्वा (for नाटयति). D1 ins. ततः before शनैः. D4 उन्मीलयति (for उन्मील्य).

L 5-6 D1 om. दुरात्मन् हरिश्चन्द्रहतक.

L 6 N1.2 तत् (for यत्). S3 यदेतावता (for यदेतान्). D3 हतप्रायान् (for °प्राणान्). D1.3 त्यजसि (for परित्यजसि).

L 7 D3 तत्किमतः परं द्रष्टुमिच्छसि धिङ्मूर्खेति मूर्छति शनैरुत्थाय (for all words from तत्किमात्मघातिनो up to धिङ्मूर्खं). N1 M1 आत्मघातिनां; N2 °घातिना; D1 S3 °घाति. D1 लोकादात्मनः. N1.2 पातयितुमिच्छसि; M1 त्रातुमिच्छसि; D1 परित्राणमिच्छसि. D7 om.; D1 धिङ्मूढ (for धिङ्मूर्खं).

वरमद्यैव निर्मग्नमन्धे तमसि दारुणे ।
पुत्राननेन्दुरहिता न पुनर्वीक्षिता दिशः ॥१३

अपि च

अन्धंतमः-क्रकच-वैतरणीष्ववीचि-
चण्डासिपत्त्रवन-रौरव-शाल्मलीषु ।
नैतेषु सन्ति नरकेष्वपि यातनास्ता　　5
दुःखेन यास्तनयविप्लवजेन तुल्याः ॥१४

तदलं विलम्बेन । भवतु भागीरथीतीरप्रपातेन सुत-शोकाग्निदह्यमानमात्मानं निर्वापयामि । (इति मन्द'

St. 13—*a*) D2-6 निमग्न' (contrary to metre) ; S1 Pt1.2 निर्मज्जन्.—*c*) N1.2 M1 तनयाननेन्दुरहिता (hypermetric).—*d*) D1 S3 पुनर्वीक्षित'. S3 Pt2 दृशः (for दिशः). 'M1 transp. *St.* 13 and *St.* 14.

St. 14—*a*) N1.2 -वैतरणीस्ववीचो- ; D1 -वैतरणीषु सूचि- ; M1 D3.7 -वैतरणीषु वीचि- ; D2.4-6 S1-3 Pt1.2 -भैरवपूयवीचि-. [Vaitaraṇī and Avīci occur as names of Naraka in the *Devī-purāṇa*].—*b*) D3 दण्डासिपत्र- ; D4 चण्डातिपत्त-.—*d*) M1 तनयविक्रयजेन ; D3 S3 तनयविप्लवजेन as in text ; other Mss ०विक्लवजेन. [Among Narakas mentioned in the Purāṇas (*Viṣṇu*, *Padma*, *Devī*) we have the names of Andhatamisra, Krakacchada, Pūyavaha or Pūyoda, Vīci, Asipatravana, Raurava, Śālmalī, Vaitaraṇī and Avīci]. M1 तासु (for तुल्याः). M1 transp. the first and second halves of this *St*.

L 8 D3 विलम्बितेन (for विलम्बेन). N1.2 भागीरथीतीरतटप्रपातेन ; M1 भागीरथीप्रपातेन ; D2.4.6 S1-3 Pt1.2 भागीरथीतटोपान्तेषु ; D5.7 ०तटोपान्ते.

L 8-9 N1.2 असह्यसुतशोकाग्निना निर्दग्ध' (N2 दुर्दग्ध') ; M1 सुत-शोकाग्निनिर्दग्ध' ; D1 सुतशोकाग्निना दग्ध' ; D3 सुतशोकदह्यमानं.

L 9 M1 D3 om. इति.

परिक्रम्य स्मृतिमभिनीय ससंभ्रमम्)। अहह मनाक्पराधीन-
मात्मानं विस्मृतोऽस्मि। (विचिन्त्य सवैक्लव्यम्)। कष्टं भोः
कष्टम्।

मरणान्निर्वृतिं यान्ति धन्याः स्वाधीनवृत्तयः।
5 आत्मविक्रयिणः पापाः प्राणत्यागेऽप्यनीश्वराः ॥१५॥

(वैक्लव्यं नाटयित्वा)। तदस्मादपि मनोरथाद्भ्रष्टोऽस्मि मन्द-
भाग्यः। कुतः

दारुणस्यास्य दुःखस्य धैर्यमस्त्येव भेषजम्।
दुर्वारविनिपातोऽयं भर्तुराज्ञाव्यतिक्रमः ॥१६॥

10 (सावष्टम्भम्)। तद्यावदिदानीमसह्यशोकाग्निदह्यमानमात्मानं
विवेकवारिणा संस्तभ्य भर्तुराज्ञां प्रमाणीकरोमि।

L 1 M1 D1 स्मृत्वा ; D3 दृष्ट्वा (for स्मृतिमभिनीय). N1.2 न मनागपि.

L 1-2 N1.2 M1 D1.7 पराधीनजीवितमात्मानं.

L 2 D2.6 विस्मृतासि (sic) (for विस्मृतोऽस्मि). N1.2 ins. मन्दभाग्यः after विस्मृतोऽस्मि.

L 3 S3 om. कष्टं.

St. 15—*a*) N1.2 D4 निवृत्तिं ; D6 निर्वृत्तिं.

L 6 N2 D5 सवैक्लव्यं (for वैक्लव्यं). D5 om. ; D3 S3 नाटयति (for नाटयित्वा). D3 तस्मात् (for तदस्मात्). D5 om. अपि. S3 परिभ्रष्टोऽस्मि (for भ्रष्टोऽस्मि).

L 6-7 M1 D3 om. मन्दभाग्यः.

L 7 D1 यतः (for कुतः).

St. 16—*a*) N1.2 M1 D1.3 [अ]पि (for [अ]स्य).—*b*) D3 भवति ; D6 अस्त्वेव (for अस्त्येव).

L 10 D5 om. सावष्टम्भं. M1 D3.7 om. तत्. D1 om. यावत्. N1.2 असह्यश्रुतशोकाग्निना दग्धं ; M1 असह्यशोकाग्निदग्धं ; D1 अशक्यं शोकाग्नि-दह्यमानं ; D3 श्रुतशोकाग्निदह्यमानं. S3 om. आत्मानं.

यतः

मध्ये व्यक्तमनादिविभ्रमवशादव्यक्तमाद्यन्तयोः
पञ्चत्वं प्रकृतिः किलास्य जगतस्तत्पञ्चधा संभृतम् ।
संसारार्णववीचिभङ्गवलनैर्योगा वियोगैः समा-
स्तन्मोहादपरं न वेद्मि विदुषां शोकस्य यत्कारणम् ॥१७॥ 5

शैव्या । (संज्ञां लब्ध्वा) । कधं एदं हदजीविदं ण मं परिच्चअदि । ता किं णु क्खु एत्थ करणिज्जं । (अश्रूणि परिमृज्य) । भोदु एदस्सिं मसाणपादवे अत्ताणअं उब्बन्धिअ वावादइस्सं । (इति पाशं रचयति) ।

राजा । (दृष्ट्वा ससंभ्रमम्) । अहह इदमपरमापतितं जीवितव्यसनफलम् । 10
तत्किं करोमि मन्दभाग्यः । (विचिन्त्य) । भवतु, एवं तावत् ।
(एकान्ते स्थित्वा) ।

L 1 N1.2 ins. संप्रधार्य as stage direction before यतः .

St. 17—*b*) D3 संश्रतं ; D7 संस्मृतं (for संभृतं).—*c*) N1 D7 -वलयैः ; D1 -चलनैः ; Pt2 -बलैः (for -वलनैः). M1 योगो वियोगैः समं.—*d*) N2 ते मोहात् ; S2 संमोहात् (for तन्मोहात्).

L 6 N1.2 लब्धसंज्ञा (for संज्ञां लब्ध्वा). D3 S3 कहं ; D4 कधं (for कधं). D1 ins. अज्ज वि after कधं ; M1 ins. after हदजीविदं. N1 एदं (for एदं). D6 णं (for ण). N1.2 M1 transp. ण and मं.

L 7 D2.5 om. णु. N1.2 D1.2.5.6 S3 Pt2 खु ; D4 हलु. N1 D1.7 करइस्सं ; N2 M1 करिइस्सं ; D4 करणिलो ; D5 करिणज्जं. N1.2 विमृष्य ; Pt2 प्रमृज्य (for अश्रूणि परिमृज्य).

L 8 D1 एदस्स (for एदस्सिं). N1.2 M1 मसाणवादवे ; D1 मसाणस्स पादवे ; S3 मसाणपाअवे. D2 om. ; M1 अआणं ; D4 S3 अप्पमाणं (for अत्ताणअं). N1.2 उद्बिन्धिअ ; D3 बन्धिअ ; S2 उव्वंडिअ (for उब्बन्धिअ).

L 10 D3 om. दृष्ट्वा. D7 om. अपरं. D7 जीवितफलं ; M1 जीवितव्यफलं.

L 12 M1 D1.3 इत्येकान्ते स्थित्वा (D3 स्थितः) पुनरन्यतो गत्वा कष्टं (M1 D3 om. this word); D2.4-7 S1.3 (S2 missing) Pt1.2 इत्यन्यतो गत्वा. M1 D1-7 S1.3 (S2 missing) Pt1.2 continue मरणान्निवृत्तिं यान्ति इत्यादि पठति, which N1.2 insert later below after *St*. 18. [Variants: D1.5.6 निवृत्तिं ; D3 निवृतिं ; D4 निवृत्तीं. M1 D1 यान्तीति ; D3 S3 इत्यादि (for यान्तीत्यादि). D5 पठित्वा (for पठति). M1 D3.4 S3 Pt2 ins. उच्चैः after पठति].

स्वकर्मवैचित्र्यविपाकविभ्रमै-
विरूढमार्गाः परलोकभूमयः ।
विहाय मायामवशस्य भूरियं
विहस्यते सा किल पारलौकिकैः ॥१८॥

6 शैब्या । (सविस्मयमाकर्णयति) ।

राजा । (पुनरन्यतो गत्वा मरणान्निर्वृतिं यान्ति (५।१५) इत्यादि पठति) ।

शैब्या । (आकर्ण्य ससंभ्रमं पाशमुत्सृज्य) । हद्धी हद्धी मरणमहूसवासत्तहिअआए पराधीणजीविदाए दासत्तणं पि मए विसुमरिदं ।

St. 18—D1.2.5.6 om. this verse.—*a*) M1 यत् (for स्व-).—*b*) N1.2 M1 D3 विभिन्न- (for विरूढ-).—*c*) N1 जीवं; N2 M1 D3.4 S2 Pt2 जायां ; D7 येषां (for मायां). N1 न परस्य ; N2 D7 अपरस्य ; M1 अरण्य++ (for अवशस्य). N1.2 D7 सर्वथा ; M1 D3.4 Pt2 भूमयो (for भूरियं).—*d*) N1.2 विरुध्यते सा (N2 विरुध्य सा) किल (N1 om. this word) पारलौलिकः ; M1 विहन्यते+किल पारलोकिकः ; D7 विरुध्यतेऽध्वा किल पारलौकिकः .

L 5 M1 D4-7 S (S2 missing) Pt1.2 om. this line.

L 6 N1.2 om. गत्वा and cites the entire verse here. M1 D1-7 S (S2 missing) Pt1.2 ins. this line above (see above p. 127, *l* 12. *v. l*).

L 8 M1 om. आकर्ण्य and transp. ससंभ्रमं and पाशमुत्सृज्य). N1.2 सम्यगाकर्ण्य (for आकर्ण्य ससंभ्रमं). M1 हध्दी कधं ; D2 हध्द हध्द ; D3-5 S1 Pt1 हध्दि हध्दि ; D7 हद्दि हद्दि ; S2.3 हत्थि हत्थि. N1 D1.7 ins. कधं before मरण- .

L 9 M1 पराधीणजीवितुणं ; D3 परहीणा जीविदत्तं ; S3 पराहीणजीविआए (for पराधीणजीविदाए). N1.2-जीविददासित्तणं (for -जीविदाए दासत्तणं). M1 D3 om. ; D1 दासित्तणं ; D2.6 दासत्ताणं ; D5 दाशणं (for दासत्तणं). D2 S1.3 Pt1 पि (for पि).

अण्णस्सिं पि जम्मन्तरे इमादो दासभावादो ण विमुक्का भविस्सं। (ऊर्ध्वमवलोक्य दीर्घं निःश्वस्य)। भअवं देव्व मरिदुं पि ण लभीअदि भअवदो सआसादो। ता इदम्हि मन्दभाइणी। (इत्यात्मानं पातयित्वा सहसोत्थाय अश्रूणि प्रमृज्य)। केत्तिअं दाणिं अप्पदीआरदारुणे दसाविसंवादे परिदेविदव्वं। ता 5 कालोचिदं कदुअ दासित्तणसमुचिदाए सुस्सूसाए दिअवरं

L 1 D1 अणस्सिं ; D2 अणसं ; D4 अणस्सं ; D6 अण्णसं ; D7 अण्णसिं (for अण्णस्सिं). D4 S3 वि (for पि). N1 M1 ण म्हि (M1 om. this word) परिमुक्का इमादो दासभावादो ; N2 agreeing but corrupt ; D1.7 मणं पि परिमुत्ता (D7 ण परिमुक्का for these words) इमादो दासभावादो भविस्सं (for इमादो दासभावादो ण विमुक्का भविस्सं).

L 2 D3 दीर्घमुष्णं (for दीर्घं). Some Mss निश्वस्य. D1 ins. भो before भअवं. D2 भअदं (for भअवं). D1 दैव ; D3 देव (for देव्व). N1.2 transp. मरिदुं पि ण लभीअदि and भअवदो सआसादो (l 3). S3 वि (for पि). M1 मरणं (for मरिदुं).

L 3 M1 लब्भदि ; D1 लहइ ; D2.5.6 Pt2 लब्भदि ; D3 लब्भीअदि ; D4 लभदि ; D7 लब्भइ ; S2.3 लंभदि (for लभीअदि). N1.2 D1.3 हा इदम्हि ; M1 D5.6 S1.3 Pt1.2 ता इदम्हि.

L 4 D1 पातयति (for पातयित्वा). M1 om. सहसोत्थाय. N2 M1 om. ; N1 अश्रूणि परिमृज्य ; D3 अञ्चलेन परिमृज्य (for अश्रूणि प्रमृज्य). D1 किं त्ति ; D2-6 S1 Pt1.2 किंत्तिअं ; D7 S2 कित्तिअं ; S3 कत्तिअं.

L 5 N1.2 M1 D5.7 दाणि ; D3 दाव (for दाणिं). D3 S2.3 अप्पडीआर-. N1.2 M1 -दारुणो ; D2-6 -दारुणे ; S1 Pt1.2 -दारुणे. N1.2 M1 दसाविसंवादो ; D3 जादविसंवादे (for दसाविसंवादे). N1.2 परिदेविदव्वो ; Pt2 परिदेवीदव्वं.

L 6 Pt2 किदुअ (for कदुअ). M1 D3 दासत्तण-. N1.2 D1 सुसूसाए ; M1 सुस्सुसाए ; D2 सस्सूसाए.

आराधअन्ती वदोववासणिअमेहिं अत्ताणअं परिसोधइस्सं
जधा ण इमस्सिं मणुस्सलोए पुणो वि संभविस्सं मन्दभाइणी।
(इति चितां रचयति)।

राजा। (दृष्ट्वा सकरुणम्)। अये आरब्धमनया कालोचितम्। (आत्म-
5 गतम्)। साधु देवि साधु। नास्यामप्यवस्थायामतिक्रान्तमाभि-
जात्यम्। तदहमिदानीमुपसृत्य भर्तुराज्ञां प्रमाणीकरोमि।
(तथा कृत्वा सवैक्लव्यं सवैलक्ष्यं च)। देवि। (इत्यर्धोक्ते
मुखमावृणोति)। महाभागे

L 1 N1 D1.3 S2.3 आराहअन्ती ; N2 आराहयन्तीए. N1 M1 S2 वदोपवास- ; N2 किदोपवास- ; D4 S1 Pt1.2 व्वदोववास- ; S3 वदोवपास-. N1.2 -निअमेहिं. N1.2 D1 ins. तधा before अत्ताणअं. D4.5 अत्ताणं. M1 D1.2.4-7 S1 Pt1.2 परिसोसइस्सं ; D3 सोसइस्सं ; S3 परिदोसिइस्सं.

L 2 D3 S3 यह (for जधा). N1.2 M1 D1.3 om. ण. M1 om. इमस्सिं. N1.2 D1.3.7 माणुसलोए. N1.2 ण भविस्सं इदिसी (N2 om. this word); M1 पुणो संभविस्सं ; D1 ण पुणो वि भविस्सं ; D3 पुणो वि ण जम्मिस्सं (for पुणो वि संभविस्सं). The passage from मं (in मन्दभाइणी) up to the end of the work are lost on missing folios in D1.

L 3 M1 (before corr.) नाटयति (for रचयति).

L 4 D3 om. दृष्ट्वा and अये. N1 M1 प्रारब्धं ; N2 corrupt (for आरब्धं). N1.2 लोकोचितं कर्म ; M1 कालोचितं कर्म (for कालोचितं).

L 4-5 N1.2 om. ; D3 Pt2 स्वगतं (for आत्मगतं).

L 5 S2 om. second साधु. D2.5.6 om. अपि. D4 अवस्थापातमप्यतिक्रान्तं (for अवस्थायामतिक्रान्तं).

L 5-6 M1 आभिजनं (for आभिजात्य').

L 6 M1 D3 om. इदानीं. D7 उपश्रुत्य (for उपसृत्य). D3 प्रभोः (for भर्तुः.).

L 7 N1.2 D2.3 om. सवैक्लव्यं सवैलक्ष्यं. N1.2 D3 om. च. D7 अर्धोक्तेन.

L 8 N1.2 M1 D3 om. मुखमावृणोति. D2.5-7 ins. इति वदति after महाभागे.

अकृत्वा मत्परिज्ञानमदत्त्वा मृतकम्बलम् ।
प्रवर्तनीयाः केनापि न श्मशानोचिताः क्रियाः ॥१९॥

तदुपनीयतां मे मृतकम्बलः । (इति सबाष्पस्तम्भं करं प्रसारयति) ।

शैब्या । (भयं नाटयन्ती) । भट्टमुह दूरदो चिट्ठ । अहं दे उवणइस्सं । 5

राजा । (व्रीडां नाटयित्वा स्थितः) ।

शैब्या । (रोहिताश्वस्य शरीरात्पटमाकृष्यार्पयन्ती हस्तं समालोक्य सविस्मयमात्मगतम्) । कधं चक्कवत्तिलक्खणसणाहो वि अअं पाणी इमस्स वावारस्स उवणीदो । (शनैः प्रत्यक्षमवलोक्य

St. 19=IV. 23.—*cd*) N1.2 प्रवर्तनीया केनापि न श्मशानोचिता क्रिया. Instead of the entire verse, S2 reads अकृत्वा मत्परिज्ञानम् इति पठित्वा ; S3 अदत्त्वा मत्परिज्ञानमित्यादि पठित्वा.

L 3 Pt2 om. मे. N1.2 M1 D3.6 मृतकम्बलं. N1.2 बाष्पस्तम्भं कृत्वा ; M1 सावष्टम्भं (for सबाष्पस्तम्भं).

L 5 N2 D6 नाटयति ; D5 नाटयित्वा (for नाटयन्ती). D3 ins. मुहुत्तअं after भट्टमुह. M1 भट्ट मुहुत्तं (for भट्टमुह). D7 om. दूरदो. N1.2 ins. ज्जेव after दूरदो. N1.2 ते (for दे). M1 D3.4 उअणइस्सं ; Pt2 उवनइस्सं.

L 6 N1.2 M1 D7 Pt2 व्रीडां नाटयति, omitting स्थितः. S2.3 नाटयन् (for नाटयित्वा).

L 7 N1.2 M1 D3.7 ins. सवैक्लव्यं before रोहिताश्वस्य. N1.2 रोहिताश्व-शरीरात्पटं ; D3 रोहिताश्वस्य परीधानां (for रोहिताश्वस्य शरीरात्पटं). D4 ins. तं before अर्पयन्ती. N2 om. अर्पयन्ती. N1.2 ins. राज्ञः before हस्तं. N1.2 विलोक्य ; D3.7 अवलोक्य (for समालोक्य).

L 8 N2 om. सविस्मयमात्मगतं. S2 स्वगतं (for आत्मगतं). N1.2 हद्धी हद्धी ; D6 कथं (for कधं). S3 XX वट्टिलक्खण- ; Pt2 चक्कव्वत्तिलक्खण. N1.2 D7 Pt2 -लच्छण- ; M1 -लाञ्छण- (for -लक्खण-). N1.2 M1 D3.7 om. वि.

L 9 D3 ins. ता before इमस्स. N1.2 ins. देव्वेण after उवणीदो. D2.3 S1 Pt1.2 ins. अपसृत्य before शनैः. M1 D3.7 repeat शनैः. D7 Pt2 आलोक्य (for अवलोक्य).

सप्रत्यभिज्ञानम्)। कधं अज्जउत्तो। (ससंभ्रमम्)। हा अज्जउत्त परित्ताहि परित्ताहि। (इत्यात्मानं पातयति)।

राजा। (अपसृत्य)। देवि न मां श्वपाकदास्यदूषितं स्प्रष्टुमर्हसि। तत्समाश्वसिहि समाश्वसिहि।

5 शैब्या। (समाश्वस्य)। हद्धी हद्धी किण्णेदं।

राजा। कर्मणां विपाकः। तदलं परिदेवितेन। उपनीयतामेतत्।

शैब्या। (सवैक्लव्यमर्पयति)।

(आकाशात्पुष्पवृष्टिः। उभौ सविस्मयमवलोकयतः)।

L 1 N1.2 प्रत्यभिज्ञाय अवलोक्य च (for प्रत्यज्ञमवलोक्य [p 131, l 9] सप्रत्यभिज्ञानं). M1 om. सप्रत्यभिज्ञानं. S3 कहं (for कधं). D3 om. all words from कधं अज्जउत्तो up to समाश्वसिहि (l 4). N2 om. ससंभ्रमं. D7 om. हा.

L 2 N1.2 परित्ताआहि परित्ताआहि ; M1 D7 परित्ताअहि परित्ताअहि ; D4 does not repeat परित्ताहि.

L 3 M1 om. ; N1.2 -स्पर्श- (for -दास्य-).

L 4 M1 D2.5 do not repeat समाश्वसिहि.

L 5 D3 om. ; M1 leaves space for समाश्वस्य. N2 ins. उत्थाय after समाश्वस्य. N2 M1 om. ; D7 does not repeat ; D2.3 S1 Pt1 हद्दी हद्दी ; D4 Pt2 हद्धि हद्धि ; S2.3 हत्थि हत्थि. N1.2 M1 D3 ins. अज्जउत्त before किण्णेदं. N1.2 D6 किं णेदं ; D7 किं णु किं णु एदं ; S2.3 किं एदं (for किण्णेदं).

L 6 N1 M1 D3 ins. देवि before कर्मणां. N1.2 परीपाकः (for विपाकः). N1.2 om. अलं परिदेवितेन and ins. मे after उपनीयतां. M1 D7 Pt2 परिदेवितैः. N1.2 M1 D3 मृतकम्बलं (for एतत्).

L 7 N1.2 सवैक्लव्यं नाटयित्वा अर्पयति ; M1 D3 तथा कुरुते (for सवैक्लव्यमर्पयति).

L 8 N1.2 ins. पतति before आकाशात्. M1 ins. पपात after पुष्पवृष्टिः. D5 परस्परं (for सविस्मयं). N1 D4 Pt2 आलोकयतः (for अवलोकयतः).

राजा। कथमाकाशात्पुष्पवृष्टिः।

(नेपथ्ये)

अहो दानमहो शीलमहो धैर्यमहो क्षमा।
अहो सत्यमहो ज्ञानं हरिश्चन्द्रस्य धीमतः ॥२०॥

शैब्या। (श्रुत्वा सश्लाघम्)। अम्मो को दाणिं अज्जउत्तस्स गुणसलाहाए मे हिअअं आसासेदि। अधवा अलं गुणकधाए। अज्जउत्तो वि णाम इमं अवत्थन्तरं अणुभोदि। सव्वधा अआरणो धम्मो। अरण्णरुदिदं सव्वं। अन्धआरणच्चिदं सव्वं विण्णाणं। 5

L 1 M1 om. lines 1-2.

L 2 From नेपथ्ये to the end of the work, the passages are lost on missing folios in S2.

St. 20—*a*) M1 ज्ञानं (for शीलं).—*b*) N2 वीर्यं (for धैर्यं).—*c*) M1 शीलं (for सत्यं) and सत्यं (for ज्ञानं).

L 5 N2 D7 om. श्रुत्वा. M1 D3 om. सश्लाघं. N1.2 M1 D7 दाणि ; D4 दाणीं. N1.2 D7 Pt2 ins. एसो before अज्जउत्तस्स. D4 अज्जउत्ते. M1 गुणसमाणेहिं ; D3 गुणसलाहणे ; S3 गुणसिलाहाए.

L 6 N1.2 M1 D7 Pt2 transp. मे and हिअअं. D4 आसासासेदि ; D5 आसादेदि ; D7 समस्सासेदि ; Pt2 समास्सासेदि ; S3 समासेदि (for आसासेदि). D7 सव्वधा ; other Mss (D1 S2 missing) and Pt (except N1.2 as in text) अहवा (for अधवा). N1.2 गुणमलाहाए ; D3 गुणमलाहेण ; S3 ०कहाए (for गुणकधाए).

L 7 S1 Pt1.2 जदि (for वि). D4 ins. दाणीं after वि. D3 om. णाम. M1 इदं अवत्थान्तरं. N1.2 M1 D2.5.7 अणुभवदि ; D3 अणुहवदि ; D4 अणुभवेदिति ; D6 अणुभवदिनि ; S3 अणुभवदित्ति (for अणुभोदि). D5.7 ins. त्ति ; Pt2 ins. ति after अणुभोदि. S3 सव्वदा (for सव्वधा). N1.2 M1 अआरणं ; D6 अआणो ; D7 अकारणो (for अआरणो).

L 8 M1 अरण्णरुदिअं ; D3 अरण्णे रुदिअं ; D4 अरण्णरुधितं. N1 संवुत्तं ; D6 सर्वं (for सव्वं). N1 अन्धआरम्मि णच्चिदं ; D2.6 अन्धआरच्चिदं ; D3 अन्धआरेण च्छादिदं (for अन्धआरणच्चिदं). D3 om. second सव्वं. M1 ins. च before विण्णाणं.

(ततः प्रविशति धर्मः)

धर्मः । महापतिव्रते, महाराज हरिश्चन्द्र, कथमहमकारणं नाम।
तथा हि पश्य

अन्येषां ये दुर्लभाः पार्थिवानां
6 सत्यैर्दानैरूर्जितैः कर्मभिश्च ।
तानेवाहं ब्रह्मसालोक्यपूता-
नाप्तो दातुं शाश्वतानद्य लोकान् ॥२१॥

तदलं विषादेन । वत्स रोहिताश्व समाश्वसिहि समाश्वसिहि ।

राजा । (दृष्ट्वा सहर्षम्) । कथमयं भगवान्धर्मः । भगवन् अभि-
10 वादये ।

शैब्या । भअवं पणमामि ।

रोहिताश्वः । (शनैः शनैरुन्मीलयति) ।

धर्मः । समाश्वसिहि वत्स त्वं पित्रा धर्मेण पालितः ।
गतप्रत्यागतैः प्राणैश्चिरं पालयितुं प्रजाः ॥२२॥

L 2 N1.2 ins. कथय कथय before कथं. M1 D3 S1 Pt1.2 अकारणो (for अकारणं).

L 3 N1.2 कुतः ; S3 पश्य तथा हि by transp. (for तथा हि पश्य).

St. 21—*b*) M1 कार्यैः (for दानैः). N1.2 अर्जिताः ; M1 D7 निर्जिताः (for ऊर्जितैः). N1.2 कर्मभिस्ते.—*c*) Pt2 ब्रह्मलोकस्य पूतान्.—*d*) N1.2 M1 D2.3.7 S3 Pt2 प्राप्तो (for आप्तो). D7 ब्रह्मलोकान् (for अद्य लोकान्).

L 8 M1 विवादेन (for विषादेन). D2 S3 do not repeat समाश्वसिहि.

L 9 N1.2 D3 सविस्मयं ; M1 ससंभ्रमं (for सहर्षं). N1.2 ins. अये before कथं. D3-5.7 Pt2 om. ; D2.6 S1 Pt1 सः (for अयं). D5.6 भवान् (for भगवान्).

L 9-10 N1.2 D7 Pt2 प्रणमामि (for अभिवादये).

L 12 N1.2 D7 do not repeat शनैः. D2 ins. नयने ; D4 नेत्रे after उन्मीलयति. M1 उन्मीलति.

St. 22—*ab*) N1 त्वं पिता ; N2 त्वत्पिता (for त्वं पित्रा).—*d*) M1 D3 वर्धयितुं (for पालयितुं).

रोहिताश्वः। (समुत्थाय)। कथमम्बा। तत्केन पुनरिमं प्रदेशमानीतासि।

शैब्या। जाद अत्तणो भाअधेएहिं।

धर्मः। वत्स अयं ब्रह्मलोकातिथिः पिता पुरत एव।

रोहिताश्वः। तात परित्रायस्व परित्रायस्व। (इत्यात्मानं पातयति)।

राजा। वत्स न मां श्वपाकदास्यदूषितं स्प्रष्टुमर्हसि। 5

धर्मः। राजन् अलमिदानीं कृपणैरालापैः। तथा हि

क्रेताप्यस्या ब्राह्मणो यः सदारो
यश्चाण्डालो यत्र राज्यं च तत्ते।
राजन्गुह्यं तत्त्वतो ज्ञातुमेत-
द्दिव्यं चक्षुः सांप्रतं ते ददामि ॥२३॥ 10

L 1 N1.2 M1 Pt सहसोत्थाय (for समुत्थाय). N1.2 ins. सविस्मयं after समुत्थाय. D4 अंब (for अम्बा). D4-6 S3 om. तत्. N1 कथं (for तत्केन). D3 केन उण इमं देशमाणीदासि (for तत्केन पुनरिमं प्रदेशमानीतासि). N1 प्रदेशमानीतोऽस्मि इत्यवलोकयति ; D7 प्रदेशमानीता ; Pt2 देशमानीतासि (for प्रदेशमानीतासि). M1 om. असि. N2 om. all words from कथमम्बा to वत्स (l 3).

L 2 N1 om. all words from शैब्या to भाअधेएहिं. D7 om. जाद. D2.6 भाअधेहिं.

L 3 N1.2 D7 ins. ते after अयं. D7 om. ब्रह्मलोकातिथिः. S3 om. पिता. N1.2 पुरःस्थः (for पुरतः).

L 4 N1.2 ins. दृष्ट्वा। अये कथं (N2 om. this word) ततोऽप्यत्रैव before तात. M1 om. तात. D3 त्रायस्व ; M1 D7 S3 परित्रायस्व (for परित्रायस्व परित्रायस्व). D5 पातयित्वा.

L 5 D2.7 S1 Pt1.2 ins. उपसृत्य ; S3 ins. समुत्थाय before वत्स. Pt2 om. वत्स. N1.2 श्वपाकादि पुनः पुनः पठति (for श्वपाकदास्यदूषितं स्प्रष्टुमर्हसि). M1 D6 श्वपाकदूषितं.

L 6 D4 रा only for राजन्. D4 कृपालापैः ; D5 Pt2 कृपणालापैः. M1 om. तथा हि.

St. 23—*a*) N2 M1 D4-7 S1 Pt1.2 योऽस्याः ; D3 योऽयं ; S3 यास्याः (for [अ] प्यस्याः). D2-6 S1.3 Pt1.2 ते ; D7 corrupt (for यः). N2 drops यः. —*b*) N1.2 D5 S3 Pt2 चण्डालो. N1.2 यश्च ; D3 यत्र (for यत्र). N1.2 यत्ते (for तत्ते).—*c*) D3 transp. राजन् and गुह्यं. N1.2 द्रष्टुं (for ज्ञातुं).

कः कोऽत्र विमानानाम् ।

(प्रविश्य)

पुरुषः । आज्ञापयतु भगवान् ।

धर्मः । इतो भव ।

5 पुरुषः । एषोऽस्मि ।

धर्मः । महाराज विमानमधिरुह्य दिव्येन चक्षुषा विलोक्यतां यथेदं सर्वमिति ।

राजा । यथादिशति भगवान् । (इति दिव्यं विमानमारुह्य ध्यानं नाटयन्) । धिक्प्रमादः धिक्प्रमादः । विद्योपस्थानपरितोषितेन

10 भगवता कौशिकेन सचिवेषु नो राज्यं प्रतिमुक्तम् ।

धर्मः । राजन् भवत्सत्यजिज्ञासयैवासौ मुनिस्तथा कृतवान्न तु

L 1 D4.5 ins. भोः after कोऽत्र. M1 विमानाधिकारिणां ; D2.4.6 S1.3 Pt1 परिवाराणां or परीवाराणां ; D3 परिचारकानां ; D5 परिचाराणां ; D7 विमानं विमानं ; Pt2 परिचारकानां विमानं विमानं (for विमानानां).

L 3 Pt2 ins. धर्मो before ; M1 ins. after भगवान्. D2.4 भवान् (for भगवान्).

L 6 M1 राजन् (for महाराज). N1.2 M1 D3 विमानमारुह्य, which D3 transp. after चक्षुषा. N1.2 अवलोक्यतां (for विलोक्यतां).

L 7 S3 यथेष्टं (for यथेदं). M1 om. ; D3 सर्वं यथेष्टमिति ; D6 यथेदं सर्वमिदमिति (for यथेदं सर्वमिति).

L 8 M1 D5 भवान् (for भगवान्). N1.2 D7 S3 om. दिव्यं. D4 S3 विमानमधिरुह्य. N1.2 ins. दिव्यवेशमास्थाय ; D7 Pt2 ins. रुच्यवेशमास्थाय before ध्यानं. M1 आरुह्य वेगमास्थाय (for इति दिव्यं विमानमारुह्य).

L 9 N1.2 D3 नाटयित्वा ; M1 नाटयति (for नाटयन्). M1 D3.5.7 do not repeat धिक् प्रमादः. N1.2 om. second धिक्. D4 repeats both धिक् and प्रमादः. N2 विद्यापस्थान-. D4 -परितेन (for -परितोषितेन).

L 10 N1.2 सचिवे (for सचिवेषु). N1 S3 om. नो. N1 प्रतिनियुक्तं ; N2 युक्तं ; M1 प्रमुक्तं (for प्रतिमुक्तं).

L 11 D5.6 om. राजन्. N1.2 सत्यजिज्ञासनेन ; M1 सत्यजिज्ञासायै ; D3 सत्यजिज्ञासार्थितैव ; D4 जिज्ञासयैव. D7 om. असौ. M1 D3 transp. असौ and मुनिः.

राज्यार्थितया। तदलं संभ्रमेण। विस्रब्धमालोक्यतां तदिदं सर्वम्।

राजा। (पुनर्ध्यानं नाटयित्वा सानन्दम्)। देवि दिष्ट्या वर्धसे।

क्रेता स ते प्रकृतिकारुणिको द्विजन्मा
जायासखो ननु शिवौ किल दम्पती तौ।   5
क्रेता ममापि खलु यो भगवान्स धर्म-
स्तेनाधुना मनसि शल्यमुपैति शान्तिम् ॥२४॥

धर्मः। तेन हि अभिषिच्यतां पृथिवीराज्ये वत्सो रोहिताश्वः।

राजा। भगवन् यदादिशसि।

L 1 M1 तत्र ससंभ्रमेन (for तदलं संभ्रमेण). D2 S1 Pt1 विशुद्धं ; D3 विश्रद्धं. N1.2 D4 अवलोक्यतां (for आलोक्यतां). N1.2 D7 यदिदं ; M1 तावदिदं (for तदिदं).

L 2 N1.2 S3 ins. इति after सर्वं.

L 3 N1.2 अभिनीय ; S3 नाटयन् (for नाटयित्वा). N1.2 सविस्मयं ; D7 Pt2 सस्मितं (for सानन्दं). N1.2 ins. प्रियं नः प्रियं before देवि. D4 दृष्ट्या (for दिष्ट्या).

St. 24—*b*) S3 Pt2 न तु (for ननु).—After *b*) D4 ins.

आक्षिप्य येन भुवि पातित एष बालः
सोऽयं गणो भगवतः करुणार्द्रचेताः।
चण्डालवेष भवति भैरवमादधानः
श्माशानिको वरहृतिप्रकटात्मवृत्तिः ॥

—*cd*) N1 D4 धर्मोऽधर्मोऽधुना ; M1 D3 धर्मश्चेतोऽधुना ; D2 धर्मो ममाधुना ; D5 धर्मो मर्माधुना ; D7 धर्मो प्रर्माधुना (sic) (for धर्मस्तेनाधुना).—*d*) N1 मयि विशन् ; M1 D2.3.5-7 मम विशल्यं (for मनसि शल्यं). N1 समुपैति (for उपैति). S3 शान्तिः.

L 8 D5 om. धर्मः. N1 ins. तावत् after अभिषिच्यतां. M1 पृथ्वीराज्ये असौ रोहिताश्वः ; D3 पृथ्वीराज्ये रोहिताश्वोऽयं (for पृथिवीराज्ये वत्सो रोहिताश्वः). S3 पृथिवीराज्येऽभिनिवेश्यतां. D4 om. वत्सः.

L 9 This line is missing in S3.

धर्मः । आसनमासनं छत्रं छत्रं चामरं चामरं भृङ्गारो भृङ्गारः।

पुरुषः । एतत्सिंहासनमुपनतं दीप्तमाणिक्यचित्रं
छत्रं चैतत्परिणतशरच्चन्द्रबिम्बानुकारि ।
एते ज्योत्स्नाप्रसरधवले चामरे हेमदण्डे
5 भृङ्गाराम्भस्तदिदमभितः संभृतं सागरेभ्यः ॥२५॥

(धर्महरिश्चन्द्रौ रोहिताश्वस्याभिषेकं नाटयतः)

धर्मः । (ऊर्ध्वमवलोक्य) । दिष्ट्या विमानचारिणीभिर्देवताभिरभिनन्द्यते वत्सरोहिताश्वस्याभिषेकमहोत्सवः । तथा हि

एता नद्यो दधति कलशान्संभृतांस्तीर्थतोयैः
10 सान्द्रः स्निग्धः स्थगयति दिशः दुन्दुभीनां निनादः ।
नृत्यन्त्येताः सुरयुवतयो मुक्तमन्दारवर्षाः
स्वैः स्वैरंशैर्नरपतिममी लोकपाला भजन्ते ॥२६॥

तत्कृतं करणीयम् । इदानीं ब्रह्मलोकमभि प्रतिष्ठस्व ।

L 1 M1 repeats आसनं only. D2 does not repeat आसनं, छत्रं, चामरं and भृङ्गारः. D5 does not repeat छत्रं and भृङ्गारः. N1 D3 om. चामरं चामरं. S3 भृङ्गारा. This speech is given to राजा in S3.

St. 25—*a*) M1 D3 S3 उपगतं (for उपनतं). D4 S3 दिव्य- (for दीप्त-).—*b*) S3 चित्रं (for छत्रं). D3 चन्द्रतारानुकारि (for ०बिम्बानुकारि).—*c*) D2 एतत् (for एते). D3 -प्रकर- ; D5 (before corr.) -प्रवर- (for -प्रसर-). Pt2 हैमदण्डे.

L 7 D4 S3 om. all the words from धर्मः ऊर्ध्वमवलोक्य to नन्द्यते वत्स (l 8) and read only हरिश्चन्द्र इश्यतां. N1 ins. सहर्षं after अवलोक्य. D3 विमानचारिभिर्देवैः. M1 transp. देवताभिः and अभिनन्द्यते.

L 8 D2.6.7 Pt2 वत्सस्य रोहिताश्वस्य. D3 ins. लक्ष्यते after -महोत्सवः.

St. 26.—*a*) D3 नार्यो (for नद्यो).—*b*) N1 सान्द्रस्निग्धं ; M1 सान्द्रं स्निग्धं ; D5 S3 सान्द्रस्निग्धः ; D7 सान्द्रः स्निग्धं.—*c*) N1 D6 मुक्तमन्दारवर्षैः ; M1 D3 ०मन्दारपुष्पाः.—*d*) N1 स्वैरक्षैः (for स्वैरंशैः). M1 भजन्ति.

L 13 N1 om. ; D2-4.6 तत्कृतमिदानीं यत्करणीयं. D3 om. इदानीं. N1 उपतिष्ठस्व ; D4 अभितिष्ठस्व ; D7 अधिधिष्ट (sic) (for अभि प्रतिष्ठस्व).

राजा । भगवन्

क्रुद्धे तर्जनतत्परे खलु गतान्दष्टाधरे कौशिके
नाथैतान्क विहाय गच्छसि नयास्मानप्यनाथानिति ।
प्रत्यग्रागतबाष्पदीनवदनैरुक्तोऽस्मि यैस्तान्कथं
त्यक्त्वात्मंभरिरभ्युपैमि भवता लोकान्प्रदिष्टानहम् ॥२७॥ 6

धर्मः । राजन् स्वकर्मैवं चित्रगोच्चावचस्वभावानां प्रजानां क पुनरेतावन्ति भागधेयानि ।

राजा । क्षणं क्षणार्धं सह ताभिरेव
लोकान्प्रजाभिर्विहरामि तांस्तान् ।
मयैव वा पुण्यबलेन तासां 10
भवन्तु लोका भवता प्रदिष्टाः ॥२८॥

धर्मः । (सविस्मयम्) । अहो लोकोत्तरं चरितमस्य राजर्षेः । राजन् अनेन पुण्यदानसंभावितेन।परेण पुण्यसंभारेण प्रजानामात्मन-

L 1 M1 om. भगवन्.

St. 27—*a*) N1 M1 D7 [अ] प्यनुगतां (for खलु गतान्). D4 गता (for गतान्).—*b*) D7 प्रविहाय (for क विहाय). M1 transp. अस्मान् and अपि.—*d*) D3 मुक्तात्मंभरिः. D7 सहसा (for भवता). D4 प्रतिष्ठान् (for प्रदिष्टान्).

L 6 N1 om. राजन्. D3 स्वधर्म- (for स्वकर्म-). M1 D3 -प्रभावानां (for -स्वभावानां). N1 om. ; D3 transp. प्रजानां and भागधेयानि (l 7).

L 8 N1.2 ins. भगवन् before the verse.

St. 28—*b*) D4-6 S3 विचरामि (for विहरामि).—*c*) D2.3 S1.3 Pt1 पुण्यलवेन.

L 12 N1.2 लोकोत्तरचरितं. M1 D2 om. राजन्.

L 13 N1 M1 D3 Pt2 ins. ते ; N2 ins. तेन after अनेन. N1.2 पुण्यदानसंचयेन ; D2 पुण्यप्रदानसंभावितेन ; D4 पुण्यदानेन ; D7 पुण्यसंचयेन (for पुण्यदानसंभावितेन). N1.2 om. ; M1 D4 परेण (for अपरेण). M1 पुण्यसंचयेन (for ०संभारेण). N1.2 D2 om. ; D4 ins. च after पुण्यसंभारेण.

श्चोपार्जिताः शाश्वता लोकाः। तदुच्यतां किं ते भूयः प्रियमुपकरोमि।

राजा। भगवन् अतः परमपि प्रियमस्ति। तथा हि

विद्यालाभान्मुनिरपि मयि त्यक्तमिथ्याभ्यसूयो
5 लब्ध्वा प्राणानयमपि शिशुश्चक्रवर्तित्वमाप्तः।
दृष्टः साक्षात्त्वमपि भगवन्ब्रह्मसालोक्यमाप्तं
किं वा तत्स्याद्यदपरमतो यत्प्रियं प्रार्थयिष्ये ॥२९॥

तथापीदमस्तु

प्रमुदितसुजना समृद्धसस्या
10 भवतु मही विजयी च भूमिपालः।
कविभिरुपहिता निजप्रबन्धे
गुणकणिकाप्यनुगृह्यतां गुणज्ञैः ॥३०॥

L 1 N1 अपि (for च); N2 corrupt for the phrase. N1.2 ins. अथ after उपार्जिताः. N2 लोकान् ; D6 शाश्वतलोकाः (for शाश्वता लोकाः). D3 om. तदुच्यतां. D3 transp. किं ते and भूयः. D5 om. ते.

L 1-2 M1 तदुच्यतां भूयस्ते किमुपकरोमि.

L 3 S3 om. अपि. M1 ins. न ; D3 ins. किं before प्रियं. N1.2 D3 om. तथा हि. Cf. Uttara-carita before vii. 20 अतः परमपि प्रियमस्ति.

St. 29 -*a*) D2.4-6 मुनिरयमपि (for मुनिरपि मयि).—*b*) D5 Pt2 लब्धः (for लब्ध्वा). M1 D3 लब्धैः प्राणैरयमपि.—*c*) N1.2 M1 D3 त्वमसि (for त्वमपि). D6 भगवान्. N2 सालोकं ; M1 -लोकत्वं (for सालोक्यं).—*d*) D3 om. वा. N1.2 किं स्यादन्यद्यदपरमहो यत्प्रियं प्रार्थयेऽहं ; M1 D7 किं स्यादेतत्परमपि मतं (M1 परतरमतो) यत्प्रियं प्रार्थयिष्ये.

L 8 D4 ins. भरतवाक्यं before तथापीदं. N1.2 D7 भवतु (for अस्तु).

St. 30—*a*) D4 प्रतुदित- (for प्रमुदित-). N1.2 -सुजनाः. D3 विरूढशस्या. All Mss and Pt (except D4-6 Pt2 as in text ; D1 S2 missing) -शस्या (for -सस्या).—*c*) N2 कविविनिर्हितयन्निजप्रबन्धे. M1 D3 निजे प्रबन्धे.—*d*) N2 गुणकाप्यनुगृह्यतां (corrupt) ; D6 गुणकणिकेत्यनु० ; S1 Pt1 गुणकणिका ह्यनु०. D5 ins. तां before गुणज्ञैः. N2 गुणज्ञा ; D4 रसज्ञैः (for गुणज्ञैः).

अपि च

येनादिश्य प्रयोगं घनपुलकभृता नाटकस्यास्य हर्षा-
द्वस्त्रालंकारहेम्नां प्रतिदिनमकृशा राशयः संप्रदत्ताः ।
तस्य क्षत्रप्रसूतेर्भ्रमतु जगदिदं कार्त्तिकेयस्य कीर्तिः
पारे क्षीराख्यसिन्धोरपि कवियशसा सार्धमग्रेसरेण ॥३१॥ 5

(इति निष्क्रान्ताः सर्वे) ।

इति पञ्चमोऽङ्कः समाप्तः ॥

इत्यार्यक्षेमीश्वरकृतं चण्डकौशिकं नाटकं समाप्तम् ॥

St. 31—*a*) M1 येनैतस्य (for येनादिश्य).—*b*) M1 हृष्टा (for वस्त्रा-). N1.2 D3 अनुदिनं (for प्रतिदिनं). D7 असकृत् (for अकृशा).—*c*) D4 त्त्वसूतेर्भ्रमतु (submetric). M1 जयति (for भ्रमतु). Pt2 जगदियं.—*d*) N1.2 क्षीराम्बुसिन्धोः ; M1 D3 क्षीराम्बुराशेः (for क्षीराख्यसिन्धोः).

Colophon. N1.2 पञ्चमोङ्कः समाप्तः ; M1 पञ्चमोऽङ्कः ॥ इति कविचूडालङ्कार-श्रीमदाचार्यक्षमीश्वरकृतौ चण्डकौशिकं नाम नाटकं समाप्तं ॥ ; D1 S2 missing ; D2.5.6 S1 पञ्चमोङ्कः ॥ इति श्री (D2 om. श्री) आर्यक्षेमीश्वरकृतं (S1 ०आर्यक्षेमेन्द्र-) चण्डकौशिकं नाम नाटकं समाप्तिमगमत् (D5 S1 समाप्तं) ; D3 विमानारोहणं नाम पञ्चमोङ्कः ॥ इति श्रीमहाकविराजक्षेमीश्वरविरचितं चण्डकौशिकं नाम नाटकं संपूर्णं ; D4 पञ्चमोङ्कः । इति श्रीमदार्यक्षेमीश्वरकृतचण्डकौशिकं नाटकं संपूर्णं ; D7 पञ्चमोङ्कः । समाप्तं चेदं चण्डकौशिकं नाम नाटकं ॥ कृतिरियं महाकवेः क्षेमेन्द्रस्य ॥ S3......... कृते चण्डकौशिके पञ्चमोऽङ्कः ॥ Pt1.2 इति आर्य (Pt2 श्रीआर्य) क्षेमीश्वरकृते चण्डकौशिकनाटके पञ्चमोऽङ्कः समाप्तिमगमत्.

Post-Colophon. N1 ins. खाब्धिलोके (Nevārī संवत् ३७०=1250 A. D)
गते वर्षे चैत्रे पञ्चदशी दिने । भृगौ च श्रीमतो राज्येऽभैमल्लस्यास्य लेखनम् ॥
शुभमस्तु ॥

Then in a later and smaller hand:

चन्द्रेषुसागरे (N. S. 751=1631 A.D) वर्षे नैपाले शनिवासरे । पौषेन्दु-
वृद्धिसप्तम्यां शुद्धं श्रीरामदासतः ॥

N2 ins.

श्रेयोऽस्तु । संवत् ६०७ (=1487 A. D. ; Sastri reads ५०७) मार्ग्ग-शिरशुक्लद्वितीयायां तिथौ शनिश्चरवासरे । विजयराज्यश्रीयय (जय ?) स्थिति राजमल्लदेवस्य ॥ कीर्तिप्रतापार्जितसिंहमूर्तिः संमार्जितं पादनखेऽपि यस्या । सेयं विभाति विबुद्धाजनानां श्रीपात्रवत्सरणः सिंहमल्लः ॥

लिखितमिदं वजा(ज्ञा) चाच्य(र्ये) अमरेतु दत्तेन । शुभमस्तु सर्वजगतां ।

M1 ins. ओं नमो भगवते वासुदेवाय ॥ श्रीरामाय नमः ॥ शाके १७०४ (=1782 A.D.) वै व च गु (वैशाखे वदि चतुर्थ्यां गुरौ).

D1 missing.

D2 ins.

निधिगृहरसचन्द्रे वत्सरे विक्रमाख्ये (सं १६६६=1643 A. D.) गुरुवरदिनशुद्धा मासि माघे च कृष्णे । शशधरपुरमध्ये रङ्गनाथो व्यलेखद् विबुधहृदयसारं नाटकं कौशिकाख्यं ॥ छ ॥ छ ॥ शुभमस्तु श्रीमद् भवानी कुशलं दिशतु ॥

D3 ins.

शुभं भवतु । संवत् १८१५ (=1759 A.D.) समये मार्गशीर्षे कृष्ण १२ सोमे लिखितं व्रजनाथेन पंचनदान्वयेन श्रीहरिः ॥ छ ॥ श्रीः ॥ छ ॥

D4 ins.

श्रीशंकरार्पणमस्तु ॥ सं ७५० (?) ॥ छ ॥ छ ॥

D5 ins.

शुभं भूयात् ॥ युगमुनिरसचन्द्रैः संमितेऽब्दे (सं १६७४=1618 A.D.) च मासि पौषे पक्षे सिते वै हरनयनमितौ भव्यदायां तिथौ च । गोत्रानन्दनवासरे शुभदिने ताम्राकरा यत्र हि तत्रेदं पुरि नाटकं च लिखित नागावलीनामनि ॥ भूयात् श्रीदमिदं मनोहर लिपि पाठाय संतुष्यतु ॥ शुभं ॥

D6 ins,

सं १८५७ पौष कृष्णा (=1801 A D.).

D7 ins.

संवत् १६६१ (the last figure १ indistinct) (=1605 A.D.) वर्षे माघ सुदि......(letters worm-eaten and lost) शुभं भवतु । लेखकपाठकयो[:] शिवमस्तु । ग्रंथसंख्या सप्तशतानि ॥.........(lost) श्रीविष्णुसूनोर्गोपालस्येदं पुस्तकं भ्रातॄणां अध्ययनार्थं ॥

S1 ins.

कल्याणसुन्दरस्वामिने नमः ॥ श्रीरस्तु ॥ No date.

S2 missing.

S3 शुभमस्तु । श्रीगो......ये नमः. No date,

ENGLISH TRANSLATION

CAṆḌA-KAUŚIKA

(THE FIERCE KAUŚIKA OF ĀRYA KṢEMĪŚVARA)

ACT I

Prologue

(Invocation)

'This deity, because of the diversity of three qualities[1], creates, sustains and destroys the worlds; it is by his eight pervading forms[2] indeed that this very universe is covered; for him there is none to adore',—as if perceiving this, on the onset of Śiva's dance, the flower-offering, scattered by the hisses of the hoods of serpents encircling [his hand], fell at [his own] feet[3],—may it protect you! (1)

Moreover:

"O fair-limbed lady, let thy face with its ruddy eyes, frowning brows and slightly trembling lips, put to shame the beauty of the moon. No need of appeasement; O proud woman, let this wrath of thine increase!,"—May Śiva, embraced by the goddess thus addressed[4], be auspicious to you! (2)

And again:

Blissfully relaxed in meditation; amorously thrilled at the sight of Gaurī's face; now startled [and] marvellous, and now smiling at his own agitation; cruel to the mind-born [Cupid] who drew the bow;

1 Namely, the three well-known Guṇas, Sattva, Rajas and Tamas. Literally *traiguṇya*=threefold qualitative condition.

2 The eight forms or manifestations of Śiva constitute the theme of the first verse of Kālidāsa's *Abhijñāna-śakuntala*.

3 The conceit is that Śiva's flower-offering falls at his own feet because it finds no god superior to Śiva. Some MSS make this clear by reading *nija-caraṇa-gataḥ*; but this reading omits the *iva* of the Utprekṣā.

4 And propitiated by the subtle flattery.

contracted with pity when [Cupid was] burnt; and trembling with a flow of tears at the weeping of his [Cupid's] wife,— may the [diverse] looks of Śiva protect you![1] (3)

(At the end of the invocation)

THE STAGE-DIRECTOR. Enough of prolixity! I have been commanded by Śrī-Mahīpāla-deva who, having gracefully uprooted all thorns [to the State], was a suitor in the self-choice ceremony of Lakṣmī, who was drawn by his arm-staff, revolving like Mandara in the midst of the sea of battle[2]. Of him those who are versed in old history recite a laudatory verse:

> [The same] Candragupta who, having the support of the naturally abstruse policy of Cāṇakya, conquered Kusumapura by vanquishing the Nandas, made his appearance again as Śrī-Mahīpāladeva, rich in the pride of his arm, in order to slay just those [Nandas] who have today verily attained the form of the Karṇāṭas. (4)

(Entering)

ASSISTANT TO THE STAGE-DIRECTOR. Sir, what further has been commanded by that king ?

STAGE-DIRECTOR. It has been commanded that a new drama named Caṇḍa-kauśika [and] composed by the poet Ārya Kṣemīśvara, grandson of Vijayakoṣṭha, should be staged. The poet has indeed thus addressed the courtiers, who are proficient in the sacred text of

1 This verse describes the changing aspects of Śiva's eyes at the time when Madana, the god of love, was annihilated by fiery wrath of Śiva, the god of destruction.

2 This alludes to the churning of the ocean by means of the revolving Mount Mandara; from which Lakṣmi arose, with an implied comparison of king Mahipāla to Viṣṇu.

dramaturgy,[1] who are conversant with the arts and sciences, and who are familiar with the ways of the world:

> O learned men, nothing is seen in this world which is faultless or meritless. Ignore, therefore, the faults and accept the merits. (5)

Therefore, O Assistant, why do you not begin the music along with the actors ?[2]

ASSISTANT. (*Doubtfully, with face downcast*). Listen, noble sir. The Brahman, to whom a fee was promised by your good self at the time of the eclipse, is now angry on that account ; so all the actors are frightened.

STAGE-DIRECTOR. (*Acting as if afraid ; after reflection, with joy*). Friend,[3] there is no need of fear in this. Now then I

> Shall keep my word and give to the Brahman today what was promised, just as Hariścandra did by selling his son, wife and himself.[4] (6)

(*Behind the stage*)

Come, come, dear friend.

STAGE-DIRECTOR. (*Looking towards the tiring room*). Ah why,—this is king Hariścandra, directed in his way to the inner apartment by his dear friend Baudhāyana. [He looks] tired after the vow and vigil, quietly advised by the family priest, who [himself] has elaborately begun various rites for the auspicious termination of calamities foreshadowed by great portents. This is he

1 Dramaturgy, is said to be the fifth Veda, the Nāṭya-veda, in Bharata's *Nāṭya-śāstra*.

2 Cf. *Veṇi-s.* Prastāvanā: *tat kim iti pāripārśvika nārambhayas Kuśilavaiḥ saha saṃgīta-melakam.*

3 The term *māriṣa* (=Sir, or friend) is the regular word, prescribed by Dramaturgy, by which the Assistant addresses the Stage-director.

4 This is meant to hint at the plot of the play about to be staged.

Whose eyes, inclined to sleepiness, are red and dull; whose handsome lotus-like face is wasted through sleeplessness; and who looks like an elephant which, having strayed from its herd at the close of the day, finds itself distressed at dawn by recent separation. (7)

So come, let us go there!

(Exit).

End of the Prologue.

(Then enter the KING, showing weariness for want of sleep, and the JESTER).

THE JESTER. O friend, thou dost walk hither and thither with eyes drowsy for want of sleep, like a tortoise with its head a little thrust out, like a blind mouse opening and shutting the eyelids without seeing the way.

THE KING. My friend, it is sleep which causes chief support of the body of all beings. For:

It soothes the mind, brings lightness to every limb, kindles excellent understanding, removes deficiencies, keeps the balance of body-humours, and brings happiness attainable by a peculiar concentration of the mind. (8)

Whereas see now my

Body is languid with drowsiness, mind is benumbed with an excess of tiredness, mouth is yawning every now and then, and eyes cannot stand the light of the morning sun. (9)

(Reflecting, with wonder). What again could have been the object of the revered sage and teacher[1] in ordaining this night-vigil? Or perhaps it is not proper to deliberate upon the commands of a preceptor.

1 He is called a Kulapati, which means that he was a venerable old sage who feeds and teaches ten thousand pupils.

THE JESTER. Well, friend, on thinking I find nothing in it other than the harm of frustrating the Queen who was dressed up and ready to receive her lover.[1]

THE KING. Friend, away with jesting!

THE JESTER. O this may be a jest to thee, but to me, a poor fellow, this is a misfortune.

THE KING. (*Expressing apprehension, with anxiety*). How now do you think what steps the Queen will take?

THE JESTER. I suspect she is angry.

THE KING. That is so; what doubt is there? This is no small cause for anger for the Queen. Thus:

> Whether he is held up by the ministers, or he is carried away by the delightful company of friends; or perhaps the rogue, gone to meet some other beloved woman, does not come today. Thus, what things are not imagined of me as a rogue by my beloved, with her sighs and with a face drenched with tears dropping from eyes reddish with anger? (10)

Moreover:

> In eager desire for gracefully accomplished adornment, the evening was spent by her. The next watch[2] was passed with eyes set upon my path.[3] 'The rogue has not come'—thus with welling tears and with languid wiping off of the decoration, how again the rest of the night was passed by tossing on the sides of the bed![4] (11)

1 That is, as a Vāsaka-sajjā heroine of Sanskrit Poetics.

2 The Yāma is a watch, one-eighth part of a day, a period of about three hours.

3 Cf. *Tāpasa-vatsarāja-carita*: *tāṃ sampratyapi mārga-datta-nayanaṃ draṣṭuṃ pravṛttasya me.*

4 Cf. *Abhi-śak.* (vi. 4); *Sayyā-prānta-vivartanair vigamayaty unnidra eva kṣapāḥ*; *Mālavikā.* vii. 5.

(*Acting as if anxious*). Ah alas, this lady with arched brows

> At that time if some one approached, she was in fruitless flurry to rise up, moved by the expectation of my arrival. Towards her companions, who quietly smiled at each other but hid their faces, she became downcast [in face]. (12)

THE JESTER. (*Smiling*). Well, friend, why dost thou trouble thyself by bewailing over what is gone by? So come, let us go there and appease the Queen.

THE KING. (*With approval*). You speak rightly. So come, let us go there. (*They walk about*). (*Sighing, in dejection*). The act of going now is depressing to one whose fit time is lost. For instance:

> While linking up [in her mind] my interrupted talk, she cast her eyes upon my path even if a blade of grass trembled, with the thought that I was coming. [Why] was [then] the lovely woman not embraced with loving regard by me, approaching quietly and unobserved from behind; [why] were not her eyes, resembling fresh blue lotuses, covered [playfully] by my hands? (13)

THE JESTER. (*Walking about and looking towards the tiring room; with approval*). Look, look, O friend. The Queen is just seated talking something to Cārumatī, who has brought the parapharnelia of toilet.

THE KING. (*Looking, with delight*). Ah indeed!

> Removed is the painted decoration on the reedlike white cheeks of her who is slim-limbed; collyrium is not applied by the fawn-eyed lady on the eyes which extend up to the ear-tips; the braid of the hair, curly by nature, is hanging down loosely; and the lips which are like the [red] Bimba-fruit[1], are pale. And yet how strange! The loveliness, which dislikes all decoration, is still just as faultless. (14)

1 See below note on i. 21.

(*Then enter ŚAIBYĀ as described, acting as if in anxiety, and CĀRUMATĪ*).

CĀRUMATĪ. Queen, here is material for decoration.

ŚAIBYĀ. (*In dejection*). O Cārumati, remove this. How much should I humiliate myself by setting my heart upon means of fruitless decoration?

THE JESTER. Ah, how weighty is her resolve!

THE KING. Well spoken, Queen, well spoken! To thy naturally lovely limbs devotion to decoration is a matter of humiliation. For:

> The ardently red[1] dye of the betel is greedy of the lips; the collyrium is eager to kiss the eyes; the necklace is desirous of embracing the neck. All this is their self-interest, but no embellishment to thee. (15)

THE JESTER. Well, friend, let us approach.

THE KING. Friend, concealed here let us first listen to their intimate talk. (*They stay in that manner*).

ŚAIBYĀ. (*Sighing, with tears*). O Cārumati, if my husband,[2] after inspiring confidence in that manner, subjects me to deception[3], then repeated salutation by all means to my own treacherous fate!

THE KING. Ah, proud lady,

> If the sun is impeded by a mass of cloud and the lotus suffers frustration, this is no deception for her, nor is it a censure for the sun. (16)

CĀRUMATĪ. Queen, what is use of grieving? Kings are indeed those who have many mistresses.

1 The word *rāga* here means, with a pun, both red colouring as well as passion.

2 The regular word *ārya-putra* for the husband is rendered freely in our translation.

3 The word *vipralambha*, according to Rasa-śāstra, means deception as well as separation. Although separation is implied, deception is meant here from the context (Khaṇḍana below).

THE JESTER. (*In anger*). Ha, you slave-girl's daughter, rather say that [kings have] many duties. Why do you make my dear friend an object of false reproach?

THE KING. Friend, no use of anger here !

> When injury to honour[1] is magnified by companions, who know the method, fortunate people become objects of false censure of their beloved. (17)

ŚAIBYĀ. (*Weeps*).

CĀRUMATĪ. O Queen, compose, compose yourself. The king has gone too far because of your excessive magnanimity. So, if you ask me, then you should not look at him even when he looks at you, you should torment him with reproaches even when he speaks pleasantly to you.

ŚAIBYĀ. Why will I not do as you say, if at the sight of my husband I am able to prevail over my wayward heart ?

THE KING. (*Approaching swiftly*). O Beloved,

> O large-eyed lady,[2] thou who hast power over me even when thy heart is solely surrendered to me,—why shouldst thou not have power over thyself ? (18)

THE JESTER. Your ladyship, may all be well with thee !

(*Both arise in confusion*).

ŚAIBYĀ. (*To herself*). What—my husband ! Well then, let it be [said] like this. (Aloud). May my lord be victorious, victorious !

CĀRUMATĪ. (*To herself, with fear*). What—the king ! Alas, alas, the king has heard what I advised. Well then, let it be [said] like this. (*Aloud*). Victory, victory to the king ! (*Bringing a seat*). Here is a seat. Let the king be seated here.

(*All sit down*).

1 Literally, *māna-granthi* is 'knot' of pride or resentment, but the metaphor is not of tightening but magnifying.

2 These quaint phrases (such as *viśālākṣi* here and *tanvaṅgi* below) are common enough in Sanskrit literature for describing feminine beauty, but they sound rather quaint in English translation.

THE KING. (*Looking long and intently*). O Beloved, now indeed

> O fair-limbed lady, why does this thy thirsty look falling on me turn away, with the pupil moving at the corner, like a bee inside a lotus in the morning? (19)

Moreover, O slim-limbed lady,

> Though neglect of adornment enhances thy beauty, yet it seems to speak of thy hidden anger towards me. (20)

ŚAIBYĀ. (*Gazing, with jealousy*). My lord looks beautiful with these drowsy limbs, and with red eyes which are dull for want of sleep. (*Shows anger*).

THE KING. (*Looking long and intently, with supplication*). O Beloved, be pleased, be pleased!

> Why is this fragile creeper-like eye-brow, which assumes the flurry of Madana's banner of victory, moving to and fro on thy forehead? O wrathful woman, why is this Bimba-like[1] lip, which looks akin to the full-blown Bandhūka-flower[2] shaken by a gentle breeze, quivering all of a sudden? (21)

(*With folded hands*).

> O wrathful woman, be pleased; why art thou angry without reason? I am not what thou dost apprehend of me. O beautiful lady, give me such punishment as suits thee; [but] to decide about me the revered preceptor is the authority. (22)

(*Entering*)

THE WOMAN-DOORKEEPER. Victory, victory to the king! A hermit has arrived from the preceptor.

1 *Momordica Monadelpha*, a plant which bears bright-red fruit.

2 Bandhujiva, *Pentapetes Phoenicea*, which bears a red flower.

THE KING. Hemaprabhā, do usher him respectfully without delay.

THE DOOR-KEEPER. As the king commands. (*Exit*).

(*Then enters the HERMIT, with holy water in his hand for averting evil*)

THE HERMIT. (*With amazement*). Alas, alas indeed!

Why is this eclipse of the moon happening out of its proper time? Why is this scorching heat on all sides? Why is this earth trembling? Oh, why does a staff-shaped meteor pierce the orb of the sun? Of evil fate what is this indescribable (*ka iva*) transformation resulting in great portents? (23)

Or perhaps, all this, being cared for by the preceptor, would come to a happy end.

Allaying of evil dreams and portents [comes][1] from propitiatory and expiatory rites, from charity, from benediction of Brahmans and from proclaiming the [praise of] virtuous men. (24)

Hence, I have been sent by the revered sage and teacher to carry to king Hariścandra and Śaibyā the propitiatory water, which averts all portents, [the water] left over from the expiatory rite undertaken [for the purpose].

(*Entering*)

THE DOOR-KEEPER. Come, sir, come. (*Approaches*).

THE HERMIT. (*Approaching*). O king, may all be well with thee!

THE KING. (*Rising, with respect*). Revered sir, I salute thee!

ŚAIBYĀ. Revered sir, I bow to thee.

THE HERMIT. King, mayst thou be victorious! Lady, mayst thou be the mother of heroes!.

THE KING. (*In a bustle*). A seat, a seat !

THE DOOR-KEEPER. (*Brings a seat*).

THE KING. Here is a seat, please be seated here.

(*All sit down*)

THE KING. Hemaprabhā, attend at the door.

THE DOOR-KEEPER. As you command, sir. [*Exit*].

THE HERMIT. King, let this propitiatory water, sent by the revered sage for consecrating thee with thy wife after the night-vigil, be received by thee; [it is] left over from the expiatory rite, and magnified in efficacy by the benediction of the sage and teacher.

THE KING. (*With folded hands, in delight*). A great favour!

THE HERMIT.

> May this holy and auspicious water, purified by evil-averting incantations, meant for augmenting heroic valour, and left over from the rite begun for allaying imminent misfortune, lead thee to prosperity, bestow happiness and remove all calamities. (25)

(*Sprinkles it*).

THE KING. (*Acting as if feeling the touch*). Ah,

> This [water] is that cause of the sprouting of the seed of valour into a blossom, through the favour of which kings of the solar dynasty held their heads high. (26)

THE HERMIT. Madam Śaibyā, by the command of the revered preceptor special provision is to be made by you today for the worship of household deities and Brahmans.

ŚAIBYĀ. (*With folded hands*). As you command, sir.

THE HERMIT. King, may all be well with you! I now go to greet that revered sage and teacher, who has undertaken various elaborate rites. (*Exit*).

ŚAIBYĀ. (*Aside, with embarrassment*). Hallo Cārumati, the night-vigil of my husband was directed by the revered preceptor. So I was turned into a wicked person by my wayward heart, which had been hard to convince. Well, let it be thus [said]. (*Folding hands, aloud*). Be gracious, my lord.

THE KING. (*Lovingly*). Beloved,

> If this request of thine be acceptable to me, whose mind was made turbid by false apprehension of wrong, I would put the necklace on thine own neck and paint decoration on thy cheek. (27)

ŚAIBYĀ. (*Showing modesty*).

THE KING. (*Acting as if doing what he said*). Beloved,

> On thy cheek there is perspiration with a thrill; on my hand there is tremor. So my effort, begun with eagerness, is indeed useless in both ways. Even placed on the neck, the necklace, heaving on the nipple of the breast, does not leave the tremor received from the close contact of my hand. (28).

ŚAIBYĀ. My lord, I will go to perform what has been directed by the revered preceptor.

THE KING. Queen, let it be so performed.

(*Both exit*)

THE KING. Friend, how then do I now amuse my ardent self?

THE JESTER. O friend, why dost thou not amuse thyself with topic concerning the queen, while I amuse myself with topic concerning food?

(*Entering*)

A FORESTER. May the master be victorious, be victorious! Here has indeed sprung up the chief of the herd of boars in the hunting ground. He has filled the ten quarters of the earth with piles of his own glory, acquired by victory over his enemies, by

scattering it in the guise of whitish Kaseru fragments[1] somewhat ground inside his machine-like teeth. [These fragments are] thrown about by the breeze of his breath, which is scented by the emission of fragrance adhering to the ground of Mustā grass crushed by the tip of his formidable nose. He [thus] looks like a fresh rain-cloud throwing showers of hail. He carries ears resembling shells of pearl-oyster, [ears] which are erect in anger on hearing the roar of flocks of forest-lions put to flight by his heavy and arrogantly deep sound of grunting. He has an expanse of tongue, waving and creeper-like, which creates the illusion of a flame of great and glittering fire of wrath. He is resplendent like the eruption of an ever gleaming conflagration adhering to a forest. He has a bunch of bristling manes, tawny like the glare of dreadful lightning. He is dark-blue like a sharpened sword, like a spotless sapphire, like collyrium and like the Tamāla tree. He shows the agitation of throbbing, tawny eyes. He is massive like abundant ink. He is like a forest-fire with a residue of sparks. The hollow of his mouth is frightful with its formidable tusks, which shine like [white] lotus-stalks coiling up for fear of being crushed between his teeth. He is like a solid mass of darkness on the night of universal destruction, [but darkness] decorated by two crescents issuing forth from the orb of the moon, [while the moon is] crushed by the mouthful seizure [of Rāhu], which is made imposing by fierce wrath coming from long-standing enmity. He is like the divine Great Boar gracefully arisen, with the globe of the earth [now] laid down. Having heard this, it is for the master to decide. I myself am also going there. (*Exit*).

THE KING. (*With delight*). An object for diversion is now found!

THE JESTER. (*With anger*). O friend, if a hunting expedition, which abounds in such evil as moving about in the forest, trampling upon hundreds of thorns jumping over ups and downs, hunger and

1 In Sanskrit poetic convention fame is represented as white. It is here likened to bits of whitish Kaseru grass scattered about. The Kaseru is a kind of grass with a bulbous root (*Scripus Kysoor*).

thirst, be thy way of relaxation, what then again can be a matter of exertion for thee?

THE KING. Friend, hunting is indeed greatly beneficial to kings. Thus:

> It brings diversion to the wearied, causes concentration of the mind on a moving target, and imparts lightness to the body. Hunting, which generates energy and intelligence and suits warlike activity, is wrongly said to be a vice of the kings.[1] (29)

So come, let us go there.

(Exeunt omnis)

End of Act I.

1 Cf. *Abhijñāna-śak.* ii. 39: *mithyaiva vyasanaṃ vadanti mṛgayām idṛg vinodaḥ kutaḥ.*

ACT II

(Behind the stage)

O chasers of the boar !

'He stirs up the mud, tramples upon the lotus-bed, eats up sprouts of Gundrā[1] grass, makes uneven the Mustā[2] grounds nearby, goes to the waters of which the Kaseru weeds are thrown up; he is found, found ; he enters the thick of the forest ; he vanishes, vanishes'—in this way, chased by troops from behind, the boar enters the rugged forest regions. (1)

So blockade the woods on all sides! Thus:

Let the trappers, expert in hedging the forest, spread the capturing nets along the boundaries. Let the hunters set the dogs free from chains into the depth of the forest. Let the grounds be spread over by riders, who bear nooses in their hands, and whose horses are slack with fatigue [of the chase]. Let the woods be shaken by men bearing clubs and riding on buffaloes like the king of death [Yama]. (2)

(Then enters the flurried King of Obstacle personified, in a fierce blazing dress)

THE KING OF OBSTACLE. *(In fear).*

He who created hindrance even in the profound meditation of Śambhu, in the sacrificial rites of Dakṣa and in the amorous sport of Śiva and Śivā,—I am [the same] great Obstacle, who is devoted to the capricious pastime of thwarting the fulfilment of all endeavour [meant] for the good of the three worlds. (3)

1 Variously identified as *Cyperus rotundus* or *Typha angustifolia*.

2 A species of grass, *Cyperus rotundus*.

Now then I,

> Taking the sportive form of a boar, will today rescue the three Sciences (Vidyās), who could not be mastered by Hari, Hara and the Selfborn [Brahmā], from the great sage who would here secure them by means of powerful penance, just as the three worlds [were rescued] by Hari in the form of the primeval Boar. (4)

(*Looking behind, with fear*). Of me, who stand in the way of the world's welfare and who delight in obstructing the manliness of others, oh, the daring exertions are regardless of physical safety. For, feeling myself placed, as it were, between the teeth of death, I avoided with difficulty the reach of the arrows, and just brought this great king Hariścandra in this forest-region. Now then I lead him to the hermitage of Viśvāmitra. Since this severe ascetic, this Kṣatriya-Brāhman and priest of Triśaṅku, this first creator of a second world, has indeed begun the indescribably difficult task of securing the Sciences who, consisting of the three Guṇas, bring about creation, protection and destruction [of the world].

For:

> It is the Creator [Brahmā] who creates the universe, and neither Hari nor Hara; it is Hari, the protector, who protects the worlds, and neither Brahmā nor Hara; while Hara, that destroyer, alone destroys the three worlds. How can all this in another sphere attain fulfilment in one person alone? (5)

(*After reflection*). Or, whatever is not possible for this [sage] of highly steadfast resolve?[1] But since the nature of a sage is of easy irascibility, and since this has been undertaken by resorting to the operation of desire and anger, which hinder righteous deed, I know not what is going to happen here.

1 The word *naiṣṭhika* may also mean 'one who strictly observes religious vows'. Perhaps both the senses are here meant.

(*Behind the stage*)

O you arrogant of your disappearance in the deeper forest ! Stay, O vile boar, stay!

Ah rogue, seen for a while and lost again, I have been, under the influence of curiosity, carried far away by you, as if by the help of magic. If you now come within the orbit of my vision, you will then never again trample upon the lotus-beds. (6)

THE KING OF OBSTACLE. (*Listening, with delight*). Ah indeed, he is near at hand. Now I go out of here and show myself by means of the same trick of illusion. (*Exit after hastily walking about*).

(*Then enter the KING in a chariot, carrying a bow, as if in pursuit, and the CHARIOTEER*).

THE KING. (*Repeating what is said before, looking in front, with delight*). O worthy sir, sir, he cannot be very far away. For, look,

The forest ground is littered with lotus-stalks dropped from the bitten morsel. On the bank of the lake there are dripping streams of disturbed water. The dry lands have their fresh grass spotted by foam [of his mouth] given out in fatigue. By his breath the breeze here is dense and fragrant with [the scent of chewn] Mustā grass. (7)

(*Looking carefully, with delight*). Sir, here he is. Look, look,

With his neck curving with ease, he carries within his mouth a lotus, the dangling stalk of which is adhering to the forcibly upturned sprout of its root. Like the sportive [primeval] Boar, with the lotus-seated [Brahmā] on his lotus-navel, which is concealed inside but germinating,[1] he

1 As Jaganmohana Tarkālaṃkāra remarked long ago, the line (*antar-gūḍha-virūḍha-nābhi-nalina-prāptāsanāmbhoruhaḥ*) is difficult both in construction and purport. He attempted various ingenious explanations, but himself admitted that none of them was convincing or suitable to the context. He was driven to the belief that there was some error in the reading; but the

desires again to uphold the world clinging to the tip of his tusks. (8)

(*With delight*). Why, (*having a look*) he is falling towards me. (*Acting as if taking aim with an arrow*).

THE CHARIOTEER. (*Looking with curiosity*). O king, may you live long,—just look, look!

Approaching in arrogance, he turns back again quickly; being aimed at for the moment, he has his front foot extended, but withdraws the rear of his body which shrinks from fear. The sprout of lotus-fibre is dropping from the corner of his mouth, the hollow of which is expanded through excessive breathing. With his bewildered face, from which all shyness is gone, he presents, as it were, his tusk to you [in the shape of the lotus-fibre].[1] (9)

THE KING. (*Acting as if discharging an arrow, withdrawing, and looking on all sides, with wonder*). Oh, it is ill-timed that the arrow was discharged just at the moment he disappeared. For:

Now he disappears, now he comes within the range of vision; in a moment he goes to a distance, he comes near

few variants that we have recorded after collating thirteen MSS do not make any better sense. To make some sense, we construe the phrase—*nābhi nalina-prāptāsanāmbhoruhaḥ* as follows: *āsyate asminn iti āsanam ambhoruhaṃ yasya sa āsanāmbhoruhaḥ Brahmā, nābhi nalinaṃ prāpta āsanāmbhoruho yasya sa* (*krīḍā-kroḍaḥ*). This is frankly clumsy. But the whole point is that even if this descriptive phrase applies to the primeval Boar, it does not apply to the boar under description; and the whole line becomes redundant for the comparison. Jivānanda Vidyāsāgara reads *nābhi-nalina prāptāsya paṅkeruhaḥ*. This is obviously an editorial emendation, but it is not authenticated by any of our MSS, and does not also give a much better sense. It should be remarked that the entire simile in the verse is not well conceived. For, while the earth clings to the tusk of the Great Boar, here the lotus (to which the earth may be compared) is swallowed up (*vaktrāntarāle vahan*) by the boar, only its stalk is dangling out with its root!

1 The conceit is that of a defeated king making presents to the conqueror.

again. He moves in every direction, in front, at the back and on the side. Then how can my mind fix an aim at him, who is unsteady like a streak of lightning? (10)

(*Looking carefully, viewing from a distance, with delight*). What,— it has, after traversing the vast forest, mounted to a clearer ground. O Charioteer, urge the horses quickly. Where now will he go?

THE CHARIOTEER. (*Doing so, and acting as if speeding the chariot*). O king, who will live long,[1] look, look!

Having by its speed overcome the constantly dusty wind at the back, and following my mind which is urgent from intentness on the target in front, this chariot of yours, equal [in speed] to your arrows, touches the clouds with its motionless banner-cloth and rushes through various regions. (11)

THE KING. (*With amazement*). Moreover:

Like a mass of darkness [receding] from the sun, the boar, dark like the radiance of a heap of pounded collyrium, is moving from distance to distance away from me, [even though I am] rushing [carried] instantly by chariot-horses, which spring in the air, and which by their speed overcome the wind and step, as it were, across the ocean. (12)

(*Looking in front, dejected*). Why, even the foot-print of the boar, whose sight is now lost after he passed over the vast forest, has also disappeared! Well, I will search this charming streak of forest in front. (*Doing so, with delight*). Ah, this must be the neighbourhood of a hermitage. For:

The field of Kuśa grass[2] is in some places uprooted, in some places cut asunder. The creeper, with its bough-end tenderly drawn for plucking flowers, is slightly bent. Because of prior severance of barks, these branching trees have

1 The word *āyuṣman* is the conventional word in Dramaturgy for a charioteer to address a king.

2 Kuśa. *Poa Cynosuroides.*

developed scars, while these oozing trees show that they are chopped recently for fuel. (13)

(*Looking around, as if listening, with curiosity*). O noble sir, look, look!

> The parrots, on the hollowed trunk of the Kadamba tree, are uttering [sounds of] welcome. The breeze, attractive to the smell with the fragrance of clarified butter, is carrying away the heart. Looking at us with startled eyes, these female fawns are drinking the spring-water, to which adheres the Kuśa grass of the sandy water-bank. (14)

But enough of this searching by roaming now in the vicinity of a hermitage! Charioteer, now give rest to these horses after a drink of water; while I myself, with only the bow as my companion, enter the hermitage and greet the sages. If those who are worthy of honour are passed over, they stand in the way of all good. (*Acting as if alighting from the chariot*).

THE CHARIOTEER. As you command, my master. (*Exit*).

THE KING. (*Acting as if reflecting, with commendation*). Ah, the joys of the dwellers of a hermitage are unsurpassed because of their unfettered charm. For:

> The mind, desisting from desire, does not want [worldly] objects of enjoyment. For want of attachment the happy, who are rich in restraint place no tender feelings on moments of separation. As the difference of *meum et tuum* ceases by giving up the sense of self, they attain indescribably supreme tranquillity. (15)

(*Walking about with humility, and acting as if frightened and apprehensive*). Ah, how? Not having been seen before, the hermitages, painful to the sight of those who are not respectful, rouse fear in me, as if I am guilty. Or, the Brahmanic energy, consisting of religious austerity, excels all energies, because it overpowers all but cannot by any means be overpowered. For,

Though pleasant and tranquil, the woods bring fear to me at every step. As fire [finding] water, all energies become feeble on finding their own source.[1] (16)

(*Walks about with fear*).

(*Behind the stage*)

O noble sirs, help, help! These guiltless, poor, helpless, unfortunate women are being thrown into the fire. So help, O noble sirs, help !

THE KING. (*As if listening, with agitation*). Oh oh, not far from here the distressed wailing, apparently of women, is heard. (*With amazement*). O but this is a hermitage. How can such acts of insolence be possible here ? Well, I will approach. (*Acts accordingly*).

(*Behind the stage the words are repeated*)

([THE KING], *Listening, with haughtiness*). No fear, no fear for those who are afflicted with fear ! (*With anger*). Oh,

Who is this wicked person performing a deed which is cruel, horrible, incongruous in a hermitage, and unbecoming of one's own self? I will offer as an oblation to the brightly flaming fire every limb of his after the neck is completely cut off by the arrows. (17)

(*Thus walking about, and looking with surprise towards the tiring room*). Along with three women of divine appearance, seated in the midst of the fire, and lamenting and overcome with fear, who is this occupying the fire-sanctuary, with materials of a sacrifice placed nearby? Surely this must be a heretic in the garb of a hermit.

(*Then enter VIŚVĀMITRA, as if offering an oblation, and the VIDYĀS or SCIENCES as indicated*)

THE SCIENCES. (*Acting as if perturbed, repeat what they said before*).

1 The idea is that Brahmanic energy is the source of all energy which is therefore inferior to it.

VIŚVĀMITRA. (*With wonder*). Ah, alas, indeed!

Though it carries the oblation, purified by lowly uttered incantations, the fire does not yet show a favourable flame. Why is it that the Sciences, who have appeared here by the power of religious rites, do not yet come under my control? (18) (*Acting as if in meditation*).

THE SCIENCES. (*Repeat what is said before*).

THE KING. (*Approaching swiftly*). No fear, no fear for those who are afflicted with fear! Stay, you vile heretic, stay! What is this display of trickery of a disguised demon? For,

The garment is the bark of a tree; the hand is encircled by the string of a rosary; the head has matted locks; what is this assuming of the dress of one whose soul is composed and controlled by severe austerities? O you cheat, what is this pitiless design of yours as a wickedly inclined person, this sinful pastime of gruesome killing of women? Of this act of yours now reap the fruit. (19)

VIŚVĀMITRA. (*Acting as if controlling himself, with anger*).

Acquiring a wealth of fuel; produced by the friction of most pungent abuse in the ears; its abundant lustre made blazing by the breath arising from the disturbed cessation of internal meditation,—let this fire, born of my wrath, which assumes forthwith the playful activity of the doomsday fire generated by the wind of universal destruction, quench its thirst for swallowing up the three worlds. (20)

THE SCIENCES. (*With joy*). This is pleasing to us, pleasing! Victory, victory to thee, great king Hariścandra! (*Exit*).

VIŚVĀMITRA. (*Looking, with anger*). Ah, indeed! Is this the wicked Hariścandra who has become an impediment to my desired object? Stay, vile Kṣatriya, stay!

O fool, whosoever you may be, whether Hari or the Moon-god, or again Hara with the crescent moon on the

head, do you not become fuel to the fire of my wrath, the terrible blaze of which is magnified by the disappearance of the Sciences? (21)

Moreover, O fool,

This son of Kuśika will also do to you now in wrath the same as did wrathful Śiva by his glance on seeing Smara with a drawn bow; Śiva whose face became dreadful with fierce frown appearing on the playful break of mature meditation, even though he could be full of love-play with his beloved, even though he was dispassionate and tranquil from compassion to all beings. (22)

THE KING. (*To himself, with agitation*). Ah, is this the revered son of Kuśika? And those the revered Sciences, to whose attainment my wretched self has become an obstacle? Acting inconsiderately, I, like fuel, have indeed struck with my foot, the brightly flaming fire.'

KAUŚIKA. (*With anger*).

Of me, whose wrath is increased by interruption of the already commenced rites, the right hand rushes to curse. Remembering that [Kṣatriya] caste [of mine] which has indeed been long discarded, my left hand approaches the bow. (23) (*Arises*).

THE KING. (*Approaching, with fear*). Revered sage, I salute thee.

KAUŚIKA. (*Acts as if angry*).

THE KING. (*Falling at the feet*). Forbear, revered sage, forbear! It becomes thee to forgive me, who did not know, and who was deceived by the illusion of women's distressed wailing.

KAUŚIKA. Ah villain, what do you say?—'it becomes thee to forgive me who did not know'. O wretch, am I indeed not known to you?

Do you not know me, the son of Kuśika, the unique Brahman undaunted in assuming himself the [Brahman] caste [by his austerities], the priest of the Caṇḍāla [Triśaṅku], the [wild] forest-fire in consuming the sons of the proud Vasiṣṭha, the death-like terror to the world which was afraid of [his] bringing about a second creation.[1] (24)

THE KING. Be gracious, revered sage, be gracious. Thou shouldst not understand me in this way.

Who does not know thee, the treasure-house of austerities and energies, thee who during a famine arranged self-subsistence in a peculiar manner, whose mind was averse to accepting royal gifts, and who shook the world by the battle of Āḍi and the Baka.[2] (25)

But on hearing the afflicted wailing of frightened persons, this was done by me, who was unaware of thee, and whose mind was distracted by the sense of my own duty. So I beseech thee to forgive me.

KAUŚIKA. Villain, speak, speak, what is your duty?

THE KING. Revered sage,

That Kṣatriyas should give, protect and fight,—this is declared by ancient sages to be their constant duty. (26)

KAUŚIKA. What indeed? (*Recites the words 'should give' etc.*).

THE KING. Yes, it is so.

KAUŚIKA. If it is so, then say, to whom should be given, who should be protected, and who should be fought with?

THE KING. Revered sage, listen.

KAUŚIKA. Speak.

1 For the allusions in this verse see our Introduction.

2 The Āḍi or Āṭi is an aquatic bird, *Turdus Gingianus*, while the Baka is the Indian crane or heron, *Ardea Nivea*. For the combat described in the *Mārkaṇḍeya-Purāṇa*, as well as for other allusions in the verse, see our Introduction.

THE KING.

> To the meritorious Brahmans [gifts] should be given, those afflicted with fear should be protected, and enemies are to be fought with,—I am sure of this in my mind. (27)

KAUŚIKA. O villain, if you think so, then give unto us something worthy of [our] learning and religious austerity.

THE KING. (*With delight*). If that is so, the solar dynasty is favoured by thy revered self. So be gracious, revered sage, be gracious.

> Even the whole world is not gift enough for thee. With my ability not sufficing [even] by a gift of all possessions, I offer to thee now, O son of Kuśika, this entire earth with all its wealth. (28)

KAUŚIKA. (*With astonishment, to himself*). Well, let it be [said] thus. (*Aloud*). O king, may all be well with you! But they do not traditionally approve of a gift without a fee (Dakṣiṇā). So it is now proper for you to pay the fee.

THE KING. (*To himself, abashed*). What should be done now? (*After long reflection, with joy*). Well, let it be in this way. (*Aloud*). O revered sage,

> I will give thy fee after collecting a lac of gold. Thou shouldst excuse me for one month's time from this day. (29)

KAUŚIKA. This limit [of time] is allowed. But leaving aside this earth, you should pay by getting it from elsewhere.

THE KING. (*To himself, with fear*). What is the remedy now? (*After reflection, with joy*). Oh, oh, the remedy is found; for there is indeed the place which is supreme as the possession of the god Śiva.

> It is called Vārāṇasī. The sages speak of it as a city in mid-air detached from the hood [of Vāsuki which lies][1]

1 The word *bhoga* means the hood of a serpent, but by a pun it also means earthly enjoyment, which is also implied here.

underneath this earth. Those who are seers of the traditional scripture know this convincing difference [between Vārāṇasī and the earth] to be as fine as the disposition of one-thousandth part of the point of a hair. (30)

I will pay by earning it there. (*Aloud*). Revered sage, as thou dost command. (*Taking off ornaments*). Revered sage,

All this wealth, also this goddess Earth, these weapons, this crown as the royal insignia,—dost thou, O son of Kuśika, favour with thy look, all this offered by me at thy feet. (31)

(*So falling at his feet, then rising, to himself, with joy*). Now fortunately my burden of kingdom, abounding in trouble, has received fruition. (*With delight*).

The very wrath of the sage, which was apprehended as a thunderbolt by me, has fallen on my head as a chaplet of flowers. (32)

O goddess Earth, I bid farewell to thee !

O resplendent (Devī) mother of men, you have indeed been protected by kings of the solar dynasty along with their heroic renown. Forgive this unique misbehaviour of mine that you are discarded by me out of [my] greed for [getting] a rare person [worthy of receiving you as a gift]. (33)

Now then, after going to Ayodhyā and fulfilling what is promised to the sage, I go to Vārāṇasī for earning the fee. (*Aloud*). Revered sage, thou shouldst permit me for earning the fee to go from here to Ayodhyā and complete all that is to be done.

KAUŚIKA. (*To himself, with amazement*). O the fortitude and magnanimity of the wicked person ! In a short while, villain, I will see your valour. For,

So long as I do not soon find you strayed from truth, as from your own kingdom, my wrath, intensely inflamed by your misconduct, will not be pacified. (34)

(*Aloud*). O king, what harm ?—let it be so.

(*Exeunt omnis*)

End of Act II.

ACT III

(Then enters SIN personified, in a hedious dress)

EMBODIED SIN. *(Fiercely walking about and laughing loudly).*

Extremely sweet only at the beginning; pungent in the middle because of sorrow and separation, mental and bodily pain; in the end ruthless because of abundant agonies of hell,—I am indeed hard to be borne. (1)

(Looking in front, fearfully retreating). O mother, I am destroyed, I am killed by this wicked city, whose name cannot be uttered! Leave alone entering it, I cannot even look at it. Then what indeed shall I do here? *(After deliberation).* Well, I will stay apart [for this purpose]. Although accumulated in a former birth, I am discarded by those people who enter; I will pursue them from behind when they come out again.

(Behind the stage)

The seal of the god Śaṃbhu's lotus-feet is on [my] head, such is his kindness; there is Bhavānī's affection [for me] as for a son; [my] knowledge of scriptures is vast and religious austerity steadfast. Even [then] this skin-covered body, whose essence consists of sinews, bones and joints, is worn out. This shows how true it is that the culmination of natural acts[1] is hard to avoid. (2)

SIN. *(With haughtiness).* Ha, this would be so indeed if the depraved king Hariścandra were not of this wicked city. *(With surprise).* Who is that speaking? *(Looking towards the tiring room).* What! Here comes Bhṛṅgi, the personal attendant of the three-eyed god [Śiva]. So I will go off quickly. *(Exit).*

1 Instead of *karmaṇāṃ prākṛtānām,* it is possible to read (with Nevāri group of MSS) *karmaṇāṃ prāktanānām.* But this reading does not seem justifiable. The story of Pārvati's curse on Bhṛṅgi, and subsequently of the sage Kapota, which lead to repeated births, and of his ultimate attainment of the state of a Gaṇa by worshipping Śiva and Pārvati, is told only in the much later *Kālikā-purāṇa* (ch. 46-53) and is not found in any early Purāṇa. In the present context there is also no point in any such allusion.

(Then enters BHṚṄGIRIṬI)

BHṚṄGI. *(Repeats 'The seal of Śambhu's' etc.; after reflection).* Otherwise how can the god [Śiva] relate today to the goddess [Śivā] the adverse fate even of the royal sage Hariścandra?

> While speaking of his marvellous deed, Śiva's slender body was dense with thrill-dispersed particles of ashes; his three eyes appeared with agitated brows, and his shaking head with the trembling fragment of the moon. (3)

As today he will enter here, even the moon-crested god, along with the goddess, is filled with eagerness. Therefore, I will also be ready after completing the worship of the god. *(Exit).*

(End of the Interlude)

(Then enters the KING thoughtfully)

THE KING.

> Having made a gift of this earth to the most venerable Brahman, my mind is tranquil with satisfaction. But remembering the heavy fee which, through the power of fate, remains unpaid, it is distressed. The money should not be earned within his province. As the place of Śiva is said to be not [within the range of] the earth, I set out for Vārāṇasī. (4)

(Acting as if pondering, with deep sighs). Alas, oh, alas!

> The wife, the son and this body are the three left over after the gift. The time-limit is reached today; truth cannot be abandoned; the sage is wrathful; and I am not able to give up this life affected by a Brahman's dues. To me, whose mind is perplexed to decide that to do, all directions are void everywhere. (5)

(Looking forward, with delight). What, is this Vārāṇasī? My homage to thee, revered Vārāṇasī! *(Reflecting, with wonder).*

> What is desired by those intent on the contemplation of the Supreme Spirit, after their ignorance is dispelled by

continence, austerity and renunciation, [as well as] by sacred learning, tranquillity, restraint and religious fasting,[1]—that liberating knowledge Hara imparts here at the time of death. By this [knowledge] a creature, after giving up his breath, ceases for re-birth. (6)

Again,

The firm fetters of worldly existence of living beings are unfastened here. The head of Brahmā fell down here from the hand of Śiva. That god [Śiva] who was bound by that sin became free.[2] Therefore, this peerless place is never left by him along with his beloved.[3] (7)

Now then by what means do I attain freedom from the debt to the sage? *(With reflection)*.

Do I collect wealth by conquering the god of wealth [Kuvera], but what are conquests to one who has forsaken royal wealth? The Kṣatriyas do not assume the humiliation of begging which is feasible for the Brahmans. Trade is rooted in wealth, but today pauper that I am, I have no wealth. Everything requires time, but by the power of fate delay of time is not possible. (8)

So what can I do, ill-fated that I am? *(After deliberation, with joy)*. Well, well, so do I now

Uphold the eternal [virtue of] truthfulness by a sale even of myself. If that [virtue] is not guarded, then surely [this and the other] both the worlds are unguarded. (9)

1 The term *anāśaka*=fasting or abstaining from food even to death. Cf. *jñānena dānena tapasānāśakenaitam eva viditvā munir bhavati* :(*Bṛh. Āraṇyaka Up.*).

2 For the *Skanda-purāṇa* legend of Kālabhairava's beheading of Brahmā and expiation of the consequent sin, see our Introduction.

3 In this verse there is a play upon the word *mukta* (free) and *avimukta* (not free), which it is difficult to preserve in English translation. As the *unfreed* Śiva was *freed* from sin there, he never left it *free* from his presence. The city itself is called *avimukta* because it is never free from the divine presence: *avimuktaṃ śivābhyāṃ yad avimuktaṃ tato viduḥ.*

(*With resoluteness*). So long as the queen, who is taking care of the child Rohitāśva and is wearied through long journey, does not arrive, I go quickly and fulfil my own object. (*Looking upward*). What—the sun has risen to midday! For,

> The hot sun is blazing like the fierce Kauśika flashing [with wrath]. Like my mind, the road bears heat all round. This shadow again, like the queen, reaching a miserable plight by the power of accursed fate, sinks underneath the trees. (10)

Now the expiry of the [time-] limit is imminent, or that of Hariścandra himself. Alas, I am undone, unfortunate that I am! (*Throwing himself, rising up hastily, with despondency*). O wicked, miserable Hariścandra,

> Without fulfilling now the fee promised to the venerable sage, to what regions will you go, O cheat, by departing from truth and being consumed by a Brahman's dues. (11)

So now I go down to the market-street and accomplish the matter in hand. The sage would be nearly arriving. (*Hastily walking, stays on one side*).

(*Then enters KAUŚIKA acting as if angry*).

KAUŚIKA.

> My wrath, increased by the loss of the Sciences who were held in hand, but obstructed by the courteously refined conduct of that wicked person, is consuming me, just as a fire, rapidly blazing inside on dense and dry fuel, burns the forest drenched outside by showers of rain. (12)

(*With impatience*). O wicked, miserable Hariścandra! (*Recites 'So long as I do not find you' etc.*). (*Looking, with wonder*). Ah, here arrives the low-minded, or indeed the high-minded, person.[1] Well, I approach. (*Doing so, with anger*). Oh what,—my fees in gold have not yet been collected?

1 Cf. *Mudrā-r.*: *ayaṃ durātmā athavā mahātmā Kauṭilyaḥ*. vii.

THE KING. (*In agitation*). Why,—the revered Kauśika? I salute thee, revered sage.

KAUŚIKA. Shame on you, you ignoble person! Do you still intend to deceive us by the charm of false words?

THE KING. (*Covering the ears*). Forbear, revered sage, forbear.

KAUŚIKA. (*Acting as if in anger*). O you rascal, who would make a display of false manliness by declaring the possibility of a pretended gift, stay, stay!

> Though the time-limit has expired, you do not give me my fee. And yet you stand near with empty but sweet words. Let the terrible fire of a curse now fall upon you, discharged by me who am provoked by your not giving what is promised. (13)

(*Then touches water for the curse*).

THE KING. (*Falling at his feet, with agitation*). Be gracious, revered sage.[1] Forbear, forbear!

> If thou dost not receive thy fee before the sun sets, then this person is under thy control for deserved curse or death. (14)

So be pleased. We go down to the market-street.

KAUŚIKA. (*Withdrawing the water for the curse*). Well, just go there and pay me. In the meantime I will also come back after completing second Soma-libation. (*Exit*).

THE KING. (*To himself, despondently*).

> Alas, shame upon this indebtedness of living beings, this singular cause of danger in both the worlds and terrible in its consequences! In the three worlds supreme alone is verily the person who has not seen the face of an angry creditor. (15)

(*Walking about and looking, with delight*). Why, this is the market-street. (*Putting a blade of grass on the head,*[1] *with resoluteness*). O kind people,

> For some special reason [and] finding no other way,
> I offer myself for sale for a lac of gold. (16)

So take me, noble sirs, take me. (*Speaking in the air, to one outside the stage*). What do you say? 'For what reason is this desperate[2] act undertaken by you?' Why is this excessive importunity [to know]? Strange indeed is this world of the living! (*Going to another side and reciting 'For some', etc*). (*In the air*). What do you say? 'How much is your ability? What is your business? And what is your experience?' (*Smiling*).

> I will do unhesitatingly whatever the master commands.
> A servant's supreme attribute consists of not faltering from the master's command. (17)

(*Listening*). What do you say? 'You have demanded a much higher price ; so let it be said again.' (*With dejection*). O noble people, we are Kṣatriyas; we do not know how to say it again. So please go. (*Going to another place and reciting 'For some' etc.*).

(*Behind the stage*)

O my lord, don't don't be so selfish indeed. Having made my wretched self a sharer of your happiness, now what is this aversion of yours to a division [of your misery]? So be gracious, engage me also in this task. This affection of yours is not yet in its last stage.

THE KING. (*With distress*). What—the queen has indeed arrived! Then my object is not realised.

> (*Then enters ŚAIBYĀ, showing timidity and followed by her little BOY*).

ŚAIBYĀ. (*Uttering pathetically the same words, and walking gently*). O noble sirs, buy me, with half of the price, as a maid-servant by stipulation.

1 As a sign of humility.
2 Literally, 'severe', 'cruel'.

THE BOY. Noble sirs, buy me also.

THE KING. (*To himself, heaving a long and deep sigh*). Alas, oh alas!

Wealth, which is unsteady like a drop on a blade of grass drenched with showers, has been willingly discarded. Those friends have been abandoned. Those subjects, with their faces sad with tears, have not been consoled. Alas, after seeing the sale of wife and son that this cruel mind is now not rent asunder, methinks my heart is made of adamant. (18)

ŚAIBYĀ. (*Listening in the air*). O noble sirs, what do you say? 'What is your stipulation?' I can do all work except intimately waiting upon a man [other than the husband] and partaking of the leavings of other's meals. Such is my stipulation. (*Again listening*). What do you say? 'Who is going to buy you with this stipulation?' What is that to you? Be pleased to go. Some great Brahman who is kind to poor people, or some noble person, will purchase me.

(*Then enters a TEACHER with his young PUPIL*)

THE TEACHER. Kauṇḍinya, my boy, is it true that a maid-servant is sold in the market?

THE PUPIL. Is the teacher falsely informed?

THE TEACHER. Then we will go there.

THE PUPIL. As the teacher commands.

THE TEACHER. (*Walking and looking with amazement*). How wonderful the charm of the market-street!

For its gold, it is like the land of [the golden] Mount Meru; for its gems, it is like the beach of the ocean; for its rutting elephants, which bear resemblance to young rain-clouds, it is like the Vindhya-region; like the wishing tree, with the divine blaze (*aṃśuka*) of its bursting blossoms, this mart, with the flowery display of its wonderful gar-

ments,[1] fulfils in this way the wishes of those who desire anything. Whose mind does it not fill with desire? (19)

THE PUPIL. O teacher, I suppose she must be there where is seen a great crowd of people. (*Approaching*). Make way, sirs, make way!

THE TEACHER. O how very mighty is this crowd!

ŚAIBYĀ. (*With distress*). Purchase me, noble sirs, purchase (*Says this repeatedly*).

THE TEACHER. (*Looking, with astonishment*). Why, is this she? Lady, what is your stipulation?

ŚAIBYĀ. (*Repeats the words 'I can do all work' etc.*).

THE TEACHER. (*With delight*). This stipulation of yours is reasonable. Then have rest in our house on this very stipulation. As my wife is occupied entirely in tending the sacrificial fire, she is not capable of looking after the household properly. So receive this gold.

ŚAIBYĀ. (*With joy*). I am obliged to you. As the noble sir commands.

THE TEACHER. (*Looking for a long time, with wonder, to himself*).

> Since the head is veiled, the face is diffused with innate bashfulness, the gait is extremely slow, the eyes are fixed on the edge of the toe, and the speech is measured with sweet and very gentle words, this lady speaks indeed of her own high birth. (20)

(*With reflection*). This altered condition of this noble appearance is not befitting. Then how did she come to this state? Well, let it be [said] in this way. (*Aloud*). Ah, is your husband living?

ŚAIBYĀ. (*Signifies with a shake of her head*).

1 There is a pun on the word *divyāṃśukotpallavā*, applying both to the Kalpa-latā and the Vipaṇi.

THE KING. (*Sighing, to himself*). Does he live? Indeed, while he lives this is the changed condition of his wife.

THE TEACHER. Is he nearby?

ŚAIBYĀ. (*Looks at the king with tears*).

THE TEACHER. (*Looking, with amazement*). Ah, is this her husband? (*Looking long and intently, with regret*).

> With shoulders like those of a bull, with broad chest,[1] and with arms long and muscular like those of rutting elephants, this body is surely capable of protecting the world. But how is it that a blade of grass is held on the head which is worthy of a crest-jewel? Alas, who is there whom the adversely acting fate does not strike? (21)

(*Approaching, with tears*). O high-souled man, you should make me a sharer of your own sorrow. Now say, why is it that you have commenced this?

THE KING. (*Reflecting, with dejection, to himself*). It is not proper to violate the words of this good man. (*Aloud*). O thou noble-hearted, this is not the time nor the place for details. So I speak briefly, listen. I have commenced this, being distressed by the dues of a Brahman. More than this it is not proper for thee to press me.

THE TEACHER. Then surely take this our money.

THE KING. (*Covering the ears*). O good man, people like ourselves are not entitled to subsistence proper to the highest caste.[2] If thou dost think me worthy of compassion, then thou shouldst give me what is proper for the price.

ŚAIBYĀ. (*Approaching with agitation and folding the palms with humility*). It is not proper for the noble gentleman to pass over me who approached first. So please favour me, I seek your protection.

1 Cf. *Raghu* i. 13: *vyūḍhorasko vṛṣa-skandhaḥ*.

2 That is, a Brahman can accept a gift, but not a Kṣatriya.

THE TEACHER. (*With tears*). Lady,

> This half lac of gold is surely money belonging to both of you. Out of regard for each other do what is proper. (22)

(*Gives the money*).

ŚAIBYĀ. (*Taking it, with joy*). I am satisfied that through good fortune my husband has now only half the burden of the promise.

THE TEACHER. (*To himself*). It is not right to look upon the distress of these two. (*Wants to go out*).

ŚAIBYĀ. Wait a minute, noble sir, while I make my husband well beheld.

THE TEACHER. Lady, this Kauṇḍinya will stay. (*Exit*).

ŚAIBYĀ. (*Fastening the money to the clothes of the king*). Permit me, my lord, to become a maid-servant of this great Brahman.

THE KING. (*With distress*). Why, indeed it is permitted by powerful fate. (*To himself, reproachfully*). Well, O cursed fate,

> If this [Śaibyā], who was brought to the state of a queen, is made a maid-servant at a stranger's house, then the crest-jewel is reduced to be an ornament for the feet. (23)

(*With great pathos*). Alas, oh, alas!

> Even the beautiful face of the Sun, whose appearance is exposed to[1] the disgrace of his dynasty, is indeed soiled by this sale of son and wife by me, who is a fool destroyed by destiny. (24)

(*Restraining himself. Aloud*). O Beloved,

> This Brahman, with his pupil, should be revered by you, and his wife served with a share of affection.

1 The reading here is *nagna* authenticated by most MSS; the variant *namra* (=humbled by) is obviously an ingenious emendation. Could the original reading have been *lagna* (=touched by), the letters *l* and *n* being indistinguishable sometimes in Devanāgari? The sense would then be that touched by the stain of disgrace the sun's face has become soiled.

[Your own] life should be guarded, and the little boy protected. Whatever destiny directs should be done. (25)

ŚAIBYĀ. As the noble sir commands. (*Wants to go out, and looking at the king, shows distress*).

THE PUPIL. (*With anger*). Come along, lady, come along. The teacher has gone far.

ŚAIBYĀ. (*With entreaty*). Wait a moment for me while I make my husband's face well beheld.

THE KING. (*Showing distress*). Beloved, desist. The Brahman is uneasy.

ŚAIBYĀ. (*Slowly walks, looking at the king*).

THE BOY. Daddy, where is mother going?

THE KING. (*With dejection*). She goes where your father's wife goes [as a slave].

THE BOY. O you boy, where do you want to take my mother? (*Takes hold of the edge of the mother's clothes*).

THE PUPIL. (*With anger*). Away you, a born slave! (*So throws him down with a push*).

THE BOY. (*Looks at his parents with curving lips*).

BOTH. (*Look with tears*).

THE KING. O great Brahman, childhood is surely guiltless. So you should not act in this way. (*Raising the boy, kissing on the head, and embracing. With sorrow*).

O child, your lips are quivering with the weight of resentment. Why do you look at my face,—the face of a hard-hearted sinner? To the flesh-eating animals their cubs[1] are not dear, but even to them their mates[1] are the dearest. (26)

So why do you follow me, a Cāṇḍāla? Follow your mother. (*Shows distress*).

1 The words *śiśu* and *vanitā*=respectively 'cubs' and 'female kind' of animals (in the lexicons).

ŚAIBYĀ. My lord, why are you slackening in the task of the great sage by grieving over my wretched self? (*Taking the boy walks away*).

THE BOY. Save me, save me. (*Exit*).

THE KING. (*Looking long*). Oh, I am undone! (*Throws himself on the ground*).

(*Then enters KAUŚIKA*)

KAUŚIKA. Ah what,—my fees in gold have not yet been collected?

THE KING. (*Hearing and rising up in agitation*). Revered sage, take now a half.

KAUŚIKA. Ah, away with a half! If you think that what is promised must be given, give me in full.

(*Behind the stage*)

> Shame on austerity, shame on this vow, shame on knowledge, shame on great learning, O Brahman, that Hariścandra is brought by you to this state! (27)

KAUŚIKA. (*Having listened, with anger*). Ha, who are these again censuring me with the word 'shame'? (*Looking upward*). Ah, are these the All-gods[1] moving in their aerial cars? (*Acting as if angry, touching the water of the ascetic's bowl, and taking water for a curse*). Shame on you, fools[2], for this partisanship of mean Kṣatriyas!

> You all five will have your birth in a Kṣatriya family; but the son of Droṇa[3], a Brahman, will slay you while you are young. (28)

1 The all-inclusive Vedic pantheon of Viśve-devas.

2 The word *anātmajña* need not imply the higher sense of 'one devoid of self-knowledge', but simply means 'a fool', as in *Abhi. Śak.* vi. *ad* 3. *mā tāvad anātmajñe*; *Mālavikā* i. *ad* 7: *katham kārya-vinimayena vyavaharati mayi anātmajñaḥ*.

3 This refers to the treacherous killing of the five young sons of Draupadī by Aśvatthāman, described in the *Mahābhārata*. The allusion is made clear in the *Mārkaṇḍeya-Purāṇa* narrative of Hariścandra.

(*Again looking upward, with joy*). Ah, how they—

> From their aerial chariots, tottering in the sky, which is filled with the twang of dangling bells that tremble, as it were, with fear at my glance,—how they fall, with faces downwards, with their ear-ornaments dropped and the edges of their crowns tearing the flapping screen of clouds. (29)

THE KING. (*Looking upward, with fear*). O the power of religious austerity! Justly does Hariścandra suffer. Revered sage, there is no need to think otherwise.

> Take this, earned by the sale of wife and son. For the remainder I will sell myself, even to a Cāṇḍāla. (30)

KAUŚIKA. (*In wrath*). Away with the half! Well, give me in full.

THE KING. O good people,—(*Recites 'For some reason' etc.*).

(*Then enters RIGHTEOUSNESS in the garb of a Cāṇḍāla, with an ATTENDANT*)

RIGHTEOUSNESS. (*To himself*).

> By me are upheld these worlds, and Truth upholds me along with these. To test the truthfulness of this king, this caste [of a Cāṇḍāla] is taken up by me. (31)

(*After long meditation, with amazement*). Perceiving even with profound meditation I do not find any one comparable to the royal sage Hariścandra. Well, I draw near to him. (*Walking, aloud*). O you Sārameyaka,[1] have you taken the cash-box ?

THE ATTENDANT. O chief, will it be placed by you in the gold-apartment, or wine be drunk [with it] ?

RIGHTEOUSNESS. O, what is the need of your asking this ? (*Walks about*).

THE KING. (*Recites 'For some reason' etc., and 'For half a lac' etc. Looks around, with dejection*). No one is desirous of my ill-fated self! Alas, I am undone! (*Falls down fainting*).

1 Literally 'a dog'; this may be the name of the Attendant.

RIGHTEOUSNESS. (*Listening and looking, to himself*). What, —is this great soul gone into a swoon? Well, let it be [said] thus. (*Approaching hurriedly, aloud*). Ah you, arise! I want to purchase you. Take this gold as desired.

THE KING. (*Rising, with delight*). O good man, let it be brought. (*Looking at him, with sadness*). Sir, do you want to purchase me?

RIGHTEOUSNESS. Yes, I want to purchase you.

THE KING. Then who are you?

RIGHTEOUSNESS.

> Lord of all the cremation ground, I have the confidence of the officer in charge of the police station; I am the chief Caṇḍāla appointed at the place of execution. (32)

THE KING. (*Approaching with emotion and falling at the feet of Kauśika*). Be gracious, revered sage, be gracious!

> Let there be my freedom from debt rather by being a servant to thee. O Brahman, servitude [of a Kṣatriya] under a Cāṇḍāla is never heard of nor seen. (33)

KAUŚIKA. Shame on you, you fool! Hermits are their own servants. What shall I do with you as a servant?

THE KING. (*With entreaty*). Revered sage, I will do whatever thou dost command.

KAUŚIKA. Hearken, all ye gods, hearken! You will do whatever I command?

THE KING. Certainly, I will do.

KAUŚIKA. If that is so, then sell yourself to this man who wants you, and give my fees in gold.

THE KING. (*With distress, to himself*). Oh, oh, what way is there now? (*Aloud*). As the revered sage commands. (*Approaching the Cāṇḍāla*). O chief of your own class, you should purchase me by stipulation.

THE CĀṆḌĀLA. Now, what is your stipulation?

THE KING. Listen,

Taking food obtained by begging, staying at a distance, and covering myself with rags from the street, I do unhesitatingly what the master commands. (34)

BOTH. (*With satisfaction*). Ah, this stipulation of yours is reasonable. Take this gold. (*Gives from a distance*).

THE KING. (*Accepting, with joy*).

Freed from debt, not cursed by the Brahman, and not faltering from truth, my servitude under a Cāṇḍāla is a matter of pride. (35)

(*To Kauśika, with entreaty*). Revered sage, accept this entire money.

KAUŚIKA. (*With embarrassment*). Will you give?

THE KING. (*With entreaty*). Revered sage, may it be received.

KAUŚIKA. (*Receiving, to himself*). After this what is the need of importunity? 'Well, I will now go. (*Does so with embarrassment*).

THE KING. (*With folded palms, in humility*). Revered sage, my offence for the delay of time may be pardoned.

KAUŚIKA. It is pardoned. (*Exit*).

THE KING. (*Approaching the Cāṇḍāla*). O chief of your own class—. (*With these broken words, covers his face*). O master, command what should be done by me, your slave.

RIGHTEOUSNESS. (*With satisfaction, to himself*). This is an act never seen nor heard of before. (*Aloud*). Ah, go to the southern burning ground, become a plunderer of tattered clothes of the dead, and keep awake day and night. I now go to my own house.

THE KING. As the master commands.

(*Exeunt omnis*)

End of Act III

ACT IV

(Then enters the KING, thoughtfully, followed by two CĀṆḌĀLAS)

THE CĀṆḌĀLAS. Move away, sirs, move away. This is not a man to be executed, so what do you look at here? (*Listening, in the air*). What do you say, noble sirs? 'Who is he, and where is he being taken?' This poor man has accepted slavery by taking a great deal of gold from the master. So he is being taken to the southern burning ground for the purpose of guarding it.

THE KING. (*Sighing, to himself*). Alas, never-ending is this fall on me of a successively severe series of misfortune! For:

> This slavery of me today to a Cāṇḍāla, residence in the more horrible big cremation ground, and the work of plundering blankets from dead bodies,—alas, fate is not allayed by these calamities! (1)

(*With sorrow*). Indeed, it is well said that suffering is veiled by sufferings; because now affliction from all sides torments me who have attained freedom from the debt of the fees. (*Showing distress*).

> Do I mourn for the subjects who, after having me for their friend, are now left friendless? Or, for those very affectionate kinsmen and forlorn servants? Or, for the most beloved [wife, now] a slave in the Brahman's house, or for the dear child? Or, for the life of my own wretched self now gone into the slavery of the Cāṇḍāla? (2)

(*Acting as if remembering, with dejection*).

> When that sage Viśvāmitra, who is the abode of great austerity, was hard to appease, then freedom from [his] debt came about with difficulty. At that time the sight of the young son, with his weeping face, thrown down,—that inward dart hurts me like a full-grown boil [on the heart][1]! (3)

1 *bṛn-marma-vraṇam*, as Bhavabhūti puts it.

THE CĀṆḌĀLAS. (*Recite as before*).

THE KING. (*Recollecting, with depression, to himself*). Oh, oh, what is now paining me intensely is that at that time,

> When that Brahman [student], flushed with anger, urged forward because of devotion to [his] teacher, when the child, thrown down but clinging to the end of [the mother's] clothes, wept,—her glance at me, cruel that I was, was at last withdrawn with difficulty, the pupils becoming benumbed by greatly restrained overflow of tears. (4)

(*With distress*). O queen,

> If you are a worthy daughter-in-law of the dynasty of the Sun, if you are born in the unsullied family of the Moon, then why, O beautiful woman, are you thrown on me like the oblation of butter on a heap of ashes? (5)

Moreover, O princess,

> You feel fatigued even when you make a garland of navamālikā flowers of the garden. How will you do all the work which is fit for a maid-servant, and with which you are not acquainted? (6)

THE CĀṆḌĀLAS. (*Looking forward*). Ah, the southern burning ground is not very far. So come quickly.

THE KING. (*Looking, with steadiness*). Oh, is this the great burning ground? For:

> With the folded roots of their pinions, motionless and extended on the thrown-up tips of their tails, the vultures swoop down many times from a distance in hundreds of repeated circles in the sky, their pair of folded beaks being covered with the discharge of flowing saliva from hollowed mouths which are greedy for corpse-flesh. (7)

(*Confused noise behind the stage*)

THE KING. (*Listening and looking*). O the fierceness, made loathsome, of the great cremation ground! For:

> With cruel howls these jackals, whose cries are like the beating of inauspicious drums, spread all over, harsh to the ear and carrying echoes inside. With steady and twisted tips these fires are burning, smeared with the brains which appear from the inner cavity of human skulls burst asunder by the heat. (8)

(*Looking in front, with approval*). This place appears desirable even if it is loathsome. O good corpse, you are fortunate that you are enjoyed at will by the wild beasts who, as your lovers, seize all you possess. For,

> The crow, placing its feet on the head, is splitting open the seal of the eyes. The jackal is devouring the end of the tongue rolling out of the corner of the mouth. The dog is tearing the penis; and the vulture is enlarging the hollow of the entrails. So, O corpse, the wild beasts are doing what they like with you. (9)

Alas, the worthlessness of human bodies!

> That waist, that bosom, that face, those eyes and those eye-brows,—all of them now consist of filthy blood, marrow, flesh, bones and saliva. It is frightening to the cowards, an object of shame to those whose mind is interested in [true] knowledge. What poor pride is taken vainly by the foolish worldly people! (10)

ONE OF THE CAṆḌĀLAS. (*Looking in front*). Ah, we pay homage to the goddess Caṇḍa-Kātyāyinī who lives in the hollow of the lofty tree.

THE OTHER. We do this. (*They do the same*).

> O Kātyāyinī, protect me, you who crushed completely the rolling heads of demons; you whose body was rent by the great demon Mahiṣa; you who are clad in the skin of elephants; you who have the trembling pike in your hand! (11)

THE KING. (*Looking all round, with amazement*). Oh, the love of Kātyāyanī for loathsome requisites of worship! For,

> Hanging down are the bells, which dangled on the neck of dead buffaloes and cows, [but which are now] decked with withered garlands; [these are] smart in making twanging sounds unpleasant to the ear. The crows, who are naturally greedy for portions of food-offering, are croaking on the trunk of the goddess's tree, the surface of which bears the mark of five bloody fingers. (12)

(*Folding the palms, with obeisance*).

> O goddess Caṇḍī, you through whom an eminent goal [after death] is obtained[1], you who love the palace[2] of departed spirits, you who make the corpses frolic[3], you whose terrible appearance consists of the bones of the dead, and you who make a meal of dead bodies, O Bhairavī, obeisance to you! (13)

(*Confused noise behind the stage*)

THE KING. (*Listening*). O the loud noise[4] of birds, coming from various directions, eager for their own nests, and indicating the end of the day! (*Looking westward*). To none it is not difficult to overstep the course of destiny. Thus,

> Even this sun, the lamp of the heavenly courtyard, the crest-jewel of the quickly moving time-serpent, the momentary imitator of the form of submarine fire, falls afflicted into the ocean. (14)

(*Looking all round, with amazement*).

> Ah, the whole universe has become a funeral ground for the display of the Kāpālika[5] Destiny. It is red with the

1 Some of the phrases of this verse are difficult. We construe *prete* as : *prakṛṣṭam itaṃ gatir yayā, tat-saṃbodhane*.

2 We take the word *vimāna* to mean 'a towering palace'.

3 We construe *lasat-prete* as *lasantaḥ pretā yayā, tat-saṃbodhane*.

4 The word *sāṃrāviṇa* occurs in *Mālati-mādhava* v. 11d.

5 A follower of certain Śaiva sect of the left-hand order, who practises gruesome rites on the funeral ground.

blood of the twilight as a victim. The dim disc of its sun is like the slightly burning charcoal of a funeral pile. It is strewn with stars which are like bones of the dead. Its bright moon acts as if it is a piece of white human skull. It has a multitude of happy nocturnal creatures. It looks grey with dense darkness which has the appearance of abundant smoke. (15)

THE CAṆḌĀLAS. (*Looking*). Oh indeed !

When the sun goes to setting as the victim goes to the place of execution, this mass of darkness descends like a tribe of [dark] Caṇḍālas. (16)

THE KING. (*Looking all round*). Oh, the branching trees of the burning ground now appear deeply terrifying. For:

The owls, flying as far as the trunk [of the trees], are screeching at the entrance of the large hollow of their abode. The vultures fall on the top, beating their row of wings and making mighty sounds of pleasure. The crying jackals, whose mouths are like sparkling fire, multiply their howls as they smell the terrible odour of the thick marrow of withering corpses which hang from the end of the branches. (17)

ONE OF THE CAṆḌĀLAS. (*Aside*). Oh, the southern burning ground abounds in various kinds of goblins. So we will go ever so quickly.

THE OTHER. We will do so.

BOTH. (*Aloud*). O you, by the command of the master you are to remain vigilant in this burning ground, wandering about day and night.

THE KING. (*With joy*). Very well, as the master commands.

(*Confused noise behind the stage*).

THE CAṆḌĀLAS. (*With fear*). O Mother, the confused noise of the night is rising. So we take to our heels quickly. (*Both exit*).

THE KING. (*With resoluteness, walking about and looking*). Oh, the heaps of dead bodies[1] are a disgusting sight. For:

These bear a body, the abundant unevenness of which is covered by thick sinews. They have fierce teeth, fierce faces, and high noses jagged with thin veins. The surroundings of the eyes have the appearance of decayed wells. The veined thighs[2] are like trees, of which the hollow is comparable to the deep region of the belly. (18)

(*Looking, with amusement*). O the cleverness of the fiends in playful quarrels ! Thus:

One, snatching away the drinking bowl from another, drinks thick blood. Another, with glowing tongue, licks dripping [blood] from the mouth of one who is drinking. Then some, with the neck uplifted for a moment, and with a long and playful tongue, tastes the drops of thickly collected blood fallen on the ground. (19)

(*Looking with curiosity, with a smile*). Oh, ho, indeed the amorous play of the stupid fiends appear like a joke and create a contrary sentiment. For:

What a difference there is, on the one hand, between the pleasant enjoyment [of human beings], amiable because of soft and sweet movement of the limbs, and on the other, the side-long glances at each other [of the fiends], which bear the blaze of meteors widespread at the time of universal destruction, the mode of kissing in which fire is inflamed by the friction of large fangs, the close embrace which echoes with the sound of the ribs of the chest[3]. (20)

1 The phrase *kauṇapa-nikāya* occurs in *Mālati-mādhava* v. *ad* 10: *aho samprati pragalbhamāna-kauṇapa-nikāyasya mahati śmaśāna-vāṭasya raudratā.*

2 The reading could not have been *nāḍi-jaṅgha-druma-*(*nāḍijaṅgha*= a crow): since for the comparison there is no point in bringing in the crow, unless the phrase means 'crow-infested tree'.

3 Cf. *Mālati-m.* v. 18.

(*Looking, with disgust*). Fie, this is very loathsome!

> Drawing it out of the funeral fire as it is fastened on the point of a long bone, and repeatedly with hundreds of hisses flashing like the uncheckable wind of universal destruction, the ghost, with a terrible face wagging out of greed, devours the human head, but vomits it out as the cavity of the mouth gets burnt.[1] (21)

(*Acting as if recollecting*). Enough of the curiosity of looking at these! Now, abiding by the command of my master, I wander all round the funeral ground. (*Wandering and acting as if observing*). O the profundity of the night! Thus:

> The darkness can be held within the fist[2]; the division of the four directions is concealed on all sides. The footstep stumbles on uneven ground; [and] throwing of glances is fruitless. Bacause of the disappearance of other tints, the concentrated dark-blue colour alone, which bears resemblance to a hill of collyrium drenched by rain, appears uniform all round. (22)

Well, I now proclaim loudly. O who, who is there? Listen to the utterance of my master who is the lord of the cremation ground.

> No one should perform rites fit for cremation without my knowledge and without giving up the blanket of the dead. (23)

So from today by all indeed

> With the words 'just so', this must be done here without negligence. There is none who can endure breach of the master's command. Even for him who may be like [the gods] Brahmā, Indra, Vāyu and Varuṇa—let this arm of mine be a rival combatant. (24)

What,—no one is answering? Well, I speak from another place. (*After walking about*). Who, who is there?

(*Behind the stage*).

O this is I!

1 Cf. *Mālati-m.* v. 17.

2 Because it is so dense.

THE KING. (*With resoluteness*). What,—an answer! Well, I follow the sound and find out skilfully who is there. (*Walking about and looking towards the tiring room, with amazement*). Ah, who is this?

> Holding a staff with a skull at the top,[1] annointed with ashes, possessed of charming loveliness made bright by the adornment of human bones, and bearing a skull in the hand and a human skeleton on the head, he appears as if he is Śiva himself in person. (25)

(*Then enters RIGHTEOUSNESS in the garb of a Kāpālika*)

RIGHTEOUSNESS. O this is I!

> Living on such alms as come without asking, unruffled by the restraint of the five senses, and passing beyond the great cremation ground of worldly life, I wander about in this hedious cremation ground. (26)

(*With reflection*). It is befitting indeed that the god Rudra practised a great vow. Surely this is supreme excellence for those who move unrestrained. But

> Living on alms, religious austerity and performance of an act,—entire devotion, without a second [objective], is easily attainable in respect of all these ; but the realisation of self, without a second, is rare. (27)

(*Looking in all directions, with anxiety, to himself*).

> By me are upheld these worlds, and Truth upholds me along with these. To test the truthfulness of this king, this garb is taken up by me. (28)

(*Reflecting, with amazement, to himself*). It is wonderful that the career of the royal sage Hariścandra [even] in a series of misfortune is not to be deplored. Or, this is the nature of the high-minded. For:

> Whether happiness or sorrow—what indeed is constant in this world? From the utter loss of discernment[2] comes

1 This is supposed to be a weapon of Śiva and is carried by Śaiva ascetics.

2 *Viveka-pradhvaṃśād upacita-mahā-moha-gahanaḥ*, *Mālatī-m.* i. 30.

the alternation between happiness and sorrow. Of great men in this world there is some conquering faculty of the mind by which sorrow does not become sorrow, nor happiness happiness. (29)

Well, now I go to him. (*Walking and looking, with commendation*). Ah, this is that high-souled person. Him then I approach. (*Doing so*). O king, may you obtain complete fulfilment !

THE KING. Welcome to one who is rigidly religious and observes great vows !

THE KĀPĀLIKA. O king, we approach you as supplicants.

THE KING. (*Shows embarrassment*).

THE KĀPĀLIKA. No need of modesty ! We possess the insight of meditation, and have knowledge of your history. Still, even in this condition you are not [too] indigent to give us what we desire. For, look :

In no manner are good men not [ready] for the good of others. Even overtaking the new-moon night, the moon delights the big forest trees. (30)

So listen.

THE KING. I am listening.

THE KĀPĀLIKA.

The goblin, the thunderbolt, the globular collyrium, the foot-unguent, the mode of female demons, alchemy and metallurgy,—think out how all these,[1] held [controlled] in my hand, are not screened off by obstacles, as if by a piece of cloth. (31)

So let removal of obstacle be directed.

THE KING. O thou possessed of supernatural powers, thou art aware, through the power of meditation, that this poor body [of myself] is not under my own control. So I would exert myself without opposition to the interest of my master.

1 That is, supernatural knowledge and control of these things.

THE KĀPĀLIKA. O king, how is there opposition to the interest of your master? Surely, what is desired by us can be accomplished by you by mere command. Not very far from here there is a great treasure of minerals. For this an effort is to be made by us. You are only to stay here, vigilant against removal of obstacles. (*Exit*).

THE KING. (*With resoluteness, wandering all round*). Keep off, obstacles, keep off; for your scope is obstructed in every way.

(*Behind the stage*)

O king, as you command.

The Felicities have opened their doors. The Sciences have come today to choose their mates themselves. The Fulfilments are moving unrestrained. Who can transgress your command? (32)

THE KING. (*With delight*). It is fortunate that with the words 'just so,' the obstacles have accepted our word. This is pleasing to us, pleasing!

(*Then enter the SCIENCES in aerial chariots*)

THE SCIENCES. (*Approaching all of a sudden*). King Hariścandra, we congratulate you.

We are the Sciences, who were at the root of those calamities which the harsh sage in his anger perpetrated on you, a royal personage,—we have come to you. (33)

THE KING. (*Looking with astonishment, to himself*). Well, are these the Science-goddesses on whom the severe religious austerity of the revered Viśvāmitra himself was powerless? (*Aloud, folding the palms*). Obeisance to the Sciences, the conquerors of the three worlds!

THE SCIENCES. King, we are under your control, so instruct us.

THE KING. If you consider me worthy of favour, then wait upon the revered Kauśika, so that I can justify myself as free from fault to the sage.

THE SCIENCES. (*Looking at each other, with amazement*). O king, let it be so. (*Exit*).

(*Then enters the KĀPĀLIKA followed by a GOBLIN*[1] *on whose shoulders is placed the treasure*)

THE KĀPĀLIKA. (*Approaching quickly*). O king, I congratulate you on the good fortune of recovering this great treasure of which enjoyment is assured. May the presiding deity of mineral wealth make you enjoy it!

> By its employment those who have attained supernatural powers overcome death, and reaching instantly the way to the world of gods, amuse themselves on the summit of Mount Meru, where the blossoms of the wishing tree are in full bloom. (34)

THE KING. But this is against the state of slavery; in this way the master will indeed become deprived.

THE KĀPĀLIKA. (*To himself, with astonishment*). O this is amazing! Well, let it be [said] thus. (*Aloud*). If it be so, then take this great treasure for the redemption of yourself with your wife.

THE KING. How will it be so? For, slavery is considered destitute of wealth. But, as this is not worthy of a refusal, I admit thy proposal in the interest of my master. Let this great hidden treasure be taken to the master.

THE KĀPĀLIKA. (*To himself, with amazement*). O the fortitude, O the conscience, and O the magnanimity! Or:

> Even the mountains forsooth move when struck by the wind of universal destruction, but the steady mind of the self-possessed does not indeed move even in hardship. (35)

So what is the need of my excessive persistence? (*Aloud, to the goblin*). Sir, go and accomplish the wish of this king.

1 The Vetāla is a kind of spirit, particularly a ghost who occupies a dead body.

THE GOBLIN. As thou of supernatural powers dost command. (*Exit*).

THE KĀPĀLIKA. (*Looking all around*). O king, the night is nearly dawning. So we will go now.

THE KING. O man of supernatural powers, we should be remembered when thou speakest of the miserable.

THE KĀPĀLIKA. King, the gods will remember you. (*Exit*).

THE KING. (*Looking towards the east, with serenity*). Ah, indeed

> The lord of the day [Sun], dispersing dense darkness and preceded by morning twilight, is rising to favour the world. (36)

So I go now to the bank of the sacred Bhāgīrathī and carry out the direction of the master.

(*Exit*)

End of Act IV.

ACT V.

(*Then enters the KING in soiled and tattered clothes*)

THE KING. (*Sighing, with despondency*). Alas, oh, alas !

The hostility of the great sage, the forsaking of friends, the sale of wife and son, and moreover this slavery to the Cāṇḍāla,—alas, of what terrible misdeed indeed are these the irresistible fruits obtained by me, a hard-hearted foolish person ? (1)

(*With distress*). Oh, powerful is destiny ! For:

With my neck humbled down, the angry and mighty sage, having severed me from royal glory, completely destroyed three things.[1] Even in respect of these destiny who loves disaster became so cruel that my wife, son and myself, all indeed is lost in a moment ! (2)

(*With reflection, heaving a long sigh, with distress*). Oh, oh !

Grieving at night, distressed by affliction and emaciated in body, she thinks every day in her mind of the redemption which should surely be effected by me, and supports her life towards reunion with me. Oh, alas, she does not know me, a wretch, who has now arrived at this state ! (3)

(*Sighing*). O my child Rohitāśva,

O child, how do you, inclined to hundreds of wayward tricks on the lap of the nurses, [now] roll at last on the ground, having grown sleepy ? The urchins, who are

1 It would be better to read *na trayam* instead of *nas trayam* in the text, although this latter reading is authenticated by all MSS. The emendation, would give better sense. It would mean that the sage, having severed the king from royal glory, did not completely destroy three things ; but destiny completed the destruction. The translation would then read: 'the angry and mighty sage, having severed me from royal glory, did not completely destroy three things. In respect of these, however, destiny etc.

harshly abusive to the ear, now order you about,—you whose order was greeted by hundreds of kings. (4)

(*Pathetically, after long reflection*).

This head is ready; let dangers fall, I welcome them. It is true to say that adversity is same as prosperity to those whose mind is contented after doing what is to be done. But, O child, you are distressing my heart today ; for you, who should have been reared on the lap, have been bitten unexpectedly by the cruel serpent of destiny without having fulfilled your duty.[1] (5)

(*With apprehension*). May evil be averted ![2] [I should have said]

By cruel fate you have been brought to a grievous state without fulfilling your duty. (5a)

(*Indicating quivering of the left eye and throbbing of the right arm*).

The left eye quivers and the right arm throbs. This appears to speak that both adversity and prosperity are imminent to me. (6)

(*With reflection*). Or, what is the need of thinking even now of adversity and prosperity ? The wicked and wretched Hariścandra is finished indeed ! For,

After this, what is adversity is prosperity indeed. To me, evil that I am, verily the door of prosperity is death. (7)

(*Enters without toss of the curtain a Cāṇḍāla*)

THE CĀṆḌĀLAS. Ah, of the son.[3]

1 This is unconsciously anticipating the incident of serpent-bite befalling Rohitāśva.

2 Cf. *Veṇī-s.* i *ad* 6: *śāntaṃ pāpaṃ pratihatam amaṅgalam* ; on which Jagaddhara comments: *śāntaṃ papam anākāṅkṣe* (i.e. syntactically isolated) *iti Bharataḥ*. Obviously it was a conventional phrase.

3 From the immediate context of the king's speech, 'death' of the son is indicated; hence the king's apprehension. In Sanskrit dramaturgy such a device of cleverly indicating an imminent future event of an unpleasant nature is called Patākā-Sthānaka. Cf. *Uttara-rāma-carita* i. 38, where as Rāma

THE KING. (*With apprehension*). Sir, what of the son ?

THE CĀṆḌĀLAS. Oh, I am saying that a woman, weeping most piteously, is staying by the side of her dead son. So, go ever so quickly and take the blanket of the dead. I am now going to the master. (*Exit*).

THE KING. (*Walks about*).

(*Behind the stage*)

O my child, where are you ? Give me a reply.

THE KING. (*Listening, pathetically*). Alas, dreadful lamentation!

(*Then enters ŚAIBYĀ as indicated, acting as if in distress*)

ŚAIBYĀ. O my child, where are you ? Give me a reply. (*Acting as if stupefied and recovering consciousness*). O my child, it is not proper for you now to abandon my miserable self as I have been abandoned by your father. (*Becomes unconscious*).

THE KING. (*Listening and looking, with distress*). What—is this unfortunate woman also abandoned by her husband ? The cruelty of cursed fate everywhere and in every way !

ŚAIBYĀ. (*Rising up, in agitation*). How is it indeed ! Where is my little son gone ? (*Looking, and embracing*). O son, why don't you talk to me ? Do you not see, this is a great and terrible burning ground ; alone, I am afraid. (*As if insane*). What do you say ? That you were bitten by a black serpent coming out of the hollow of the tree, while you had been gathering flowers for the sake

bursts into a sublime apostrophe to his wife: *kim asyā na preyaḥ param asahyas tu virahaḥ* ('what of hers is not dear, save only unendurable separation') the Attendant enters and startles him by saying *upasthitaḥ* ('is come'), thereby indicating the immediately following separation from Sītā, which Rāma dreads so mnch. A similar situation occurs in *Veṇī-s.* ii. *ad* 23, on the occasion of the breaking of the flag-staff of Duryodhana's chariot. It is a kind of dramatic irony, which produces an effect not unlike that made by Iago's Aside after an outburst of Othello (ii. 1. 185).

of the teacher ? (*In agitation*). Where is the black serpent[1] ? Why does it not bite me ? (*Looking around*). False, false ! Whence could this black serpent be here ? (*Sitting down, pathetically*). O my child, rise up, fetch for the preceptor untorn leaves of the Mālūra[2] and the sprouts of Kuśa grass growing on sesamum[3] field. The time for his offering of oblation is passing. All the students of the Veda, having returned, will now offer oblations. (*Wants to raise up, with emotion*). What ! Have you truly gone far away, abandoning my ill-fated self ? Alas, I am undone, unfortunate that I am ! (*Becomes unconscious*).

THE KING. (*With distress*). Alas, these utterances would be very unpleasant even to cruel destiny.

ŚAIBYĀ. (*Recovering consciousness, with reproach*). O my husband, look now at the changed condition of the son who was once wayward on your lap. Always pitiless, where are you now, free with your unsuspecting heart ? But then, I was asked by you that this boy should be guarded with care ; that my wicked self has not been able to carry out.

THE KING. (*With great pathos*). Oh, the heart-touching lamentations !

ŚAIBYĀ. (*Looking at every limb of her son*). O my child, this strip of forehead of yours is indeed bright like the beautiful moon. These eyes, tender and white but reddish in the corner, have very well-knit eye-lashes. And this broad chest is strong with well-set frame of bones. What inauspicious sign then was seen on this body by accursed Death ? Or, what fault was there of my truthful husband because of my unfortunate self ? Righteousness is fruitless in every way ! The indications are not trustworthy, and men versed in the science [of signs] speak false; for I was told many

1 The word *kṛṣṇāhi* would also mean, by Nitya-samāsa, a deadly poisonous serpent.

2 Either Bilva (*Aegle marmelos*) or Kapittha (*Feronia elephantum*).

3 Tila or *Sesamum indicum*.

times by those, who are expert in interpreting signs on the body and who have proved their trustworthiness,—'this son of yours would become an upholder of the dynasty and a long-lived universal sovereign'. But everything has been falsified by the bad luck of my wretched self.

THE KING. (*With apprehension*). Why, this utterance appears to agree ! (*Looking searchingly, with tears*). Oh indeed

> This head is shaped like a parasol; the long eyes extend up to the end of the broad forehead. The feet have marks of circles, the hands of lotuses ; the arms extend up to the knee. The waist is narrow ; the chest is broad ; the belly is small; and the hips are plump. Surely this child, marked by signs [indicative] of universal dominion, is the offspring of a royal family. (8)

(*Acting as if remembering, with despondency*). Alas, by this time the child Rohitāśva must be at this stage of life ; so my heart is apprehensive. Or, may all evil of my child be averted !

ŚAIBYĀ. (*With reproach, in the air*). O revered Kauśika, your wish is now fulfilled !

THE KING. (*With emotion*). What? She reproaches the revered Kauśika. There is nothing that does not agree in every way. So there is no need of suspecting her for another's wife; this is Śaibyā indeed. (*Looking long, pathetically*). Enough of doubt now, for:

> This is that voice, languid as it is with piteous bewailings, which sounds like a deep-toned string-instrument. And these are those hairs, though disordered, which are curled and black like a swarm of bees. These are those emaciated limbs which cannot be recognised by me all at once. This is that loveliness which, soiled like an old picture, can be inferred from the lines of features. (9)

O my child Rohitāśva, where are you? Give me a reply. (*Falls insensible. Recovering consciousness and looking at the face of Rohi-*

tāśva). Ill-fated I am, I recollect [his] infancy, when the sprouts of teeth have not appeared.

> No longer shining forth is that face, decorated manifestly with auspicious and fragrant resin and adorned with slender and dangling locks, and [therefore] bearing the beauty of a lovely lotus crossed by bees. (10)

Alas, my child Rohitāśva ! Alas, the young twig of the solar dynasty! Alas, the gladdener of the heart of Hariścandra ! Alas, the chief price for the redemption of angry Kauśika's fee!

> No worship with sacrifice has been made, no gifts have been bestowed, no happiness worthy of the family has been enjoyed, no renown has been widespread,—O my child, you have gone to heaven, imitating the sprouting seed of the Indian fig tree fallen on a barren soil. (11)

Moreover, O child,

> Your head is not sanctified by the water of royal consecration, your hands by gifts and your feet by the bowing down of the heads of enemies. Your arms are not marked by the scar of the bow-string. You are lost like the first moon of the lunar fortnight just making its appearance. (12)

(*With reflection*). Should I here approach and reveal myself to the bewailing queen? Or, it is not proper to agitate the poor woman already consumed by grief for her son by [revealing to her] this other changed condition of myself. (*Looking at himself*). You wicked and cursed Hariścandra, why are you not dead yet? After this, what more would you see? (*Becoming unconscious, and slowly awakening*). You wicked and cursed Hariścandra, that you do not yet discard your wretched life,—is it because you want to save yourself from the after-life of a suicide? Fie on you, you fool !

> It is better even today to plunge into terrible and utter darkness; the horizon should not again be seen bereft of the moon-like face of the son. (13)

Moreover:

> Andham-tamas, Krakaca, Bhairava, Pūya, Vīci, the terrible Asipatra-vana, Raurava and Śālmalī,[1]—in these forms of hell, there is no suffering which is equal to the sorrow born of the loss of a son. (14)

No need of delay then! Well, consumed by fiery sorrow for my son, I will extinguish myself by a fall from the bank of the Bhāgīrathī. (*Slowly walking, and as if remembering, with emotion*). Oh, oh, indeed, in degrees I forget myself as a slave. (*Reflecting, with despondency*). Alas, indeed, alas!

> Those whose course of conduct is under their own control are fortunate; they can attain bliss by death. But the wretched persons who sell themselves are not their own masters even for discarding their lives. (15)

(*Acting as if distressed*). Then my unfortunate self is deprived even of this desire. For:

> Of this terrible suffering there is surely remedy in fortitude. [But] this violation of the master's authority is a great calamity which cannot be averted. (16)

(*With resoluteness*). I will now accept the authority of my master by controlling myself, consumed as I am by fiery and unbearable sorrow, by the pouring of the emollient of true judgment. For:

> Manifested in the middle and unmanifested at the beginning and at the end, by some caprice existing from eternity, the nature of this world, brought together in five parts,[2] is to attain that state of the fivefold [dissolution]. By the revolving of the breaking waves of oceanlike existence[3] the incidents of union become the same as those of separation. I am in perplexity to understand what reason there can be, other than illusion of attachment, for the sorrow of wise men. (17)

1 Self-descriptive names of various kinds of Hell. See notes to this passage in the text.

2 That is, the five elements, namely, air, water, earth, light and space.

3 That is, successive births.

ŚAIBYĀ. (*Regaining consciousness*). What! this wretched life does yet forsake me. What then should indeed be done now? (*Wiping tears*). Well, I will kill myself by hanging on this tree of the burning ground. (*Prepares a noose*).

THE KING. (*Looking, in a flurry*). Alas, this is another fruit of the misfortune of living now befallen! So what should my unfortunate self do? (*Reflecting*). Well, let this be [done]. (*Retiring apart*).

> The worlds of future existence have their paths well determined by the diversions of the maturity of one's diverse acts. By discarding the illusion of the unsubmissive, those who know the true nature of the future world, laugh indeed at this world. (18)

ŚAIBYĀ. (*Listens with surprise*).

THE KING. (*Again moving on another side, utters the words 'Those whose course of conduct' etc.*).

ŚAIBYĀ. (*Listening, and throwing away the noose, in agitation*). Fie, fie! With my heart bent upon the festivity of death, even this state of slavery is forgotten by me, whose life is under the control of another. I will not be freed from this slavery even in another life [if I commit suicide]. (*Looking upward, with a long sigh*). O divine destiny, I cannot even receive death from your divine presence. Therefore, I am undone, ill-fated that I am! (*Making herself fall, rising up hastily and wiping tears*). How long should I bewail now in this adverse state, terrible and irreparable? After doing what the occasion demands, I should now purify myself by means of vows, fasting and religious observances and by pleasing the great Brahman by my service, proper to my state of slavery, so that my wretched self would not be reborn in this human world. (*Arranges the funeral pyre*).

THE KING. (*Looking, pathetically*). Ah, she has begun what is proper for the occasion. (*To himself*). Well done, O queen, well done! Nobility of birth has not been transgressed even under the circumstances. So I will now approach and carry out the com-

mand of my master. (*Doing the same, with distress and despondency*). O queen,—(*With the speech unfinished covers his face*). O noble lady,

> No one should perform the rites fit for the cremation ground without my knowledge and without making over the blanket of the dead. (19)

So bring me the blanket of the dead. (*Restraining tears, stretches his hand*).

SAIBYĀ. (*Acting as if frightened*). Good sir, stay at a distance, I am bringing you.

THE KING. (*Stays, as if ashamed*).

SAIBYĀ. (*Drawing the cloth from the body of Rohitāśva and giving it ; looking at the hand, with surprise, to herself*). What,—this hand, marked as it is by the signs betokening a sovereign king, has been employed in this work ! (*Looking by degrees at every limb, with recognition*). Why,—this is my husband. (*In agitation*). Alas, my lord, help, help! (*Making herself fall*).

THE KING. (*Moving away*). O queen, it is not proper for you to touch me who am defiled by servitude to a Cāṇḍāla. Recover yourself, recover yourself.

SAIBYĀ. (*Recovering*). Alas, alas, what is this ?

THE KING. This is maturity of one's acts. So enough of lamentation ! Bring me this [blanket].

SAIBYĀ. (*Makes over, with distress*).

(*Shower of flowers falls from the sky ; both look at each other, with amazement*).

THE KING. What,—shower of flowers from the sky ?

(*Behind the stage*)

> O the liberality, O the character, O the fortitude, O the forbearance, O the truthfulness, O the wisdom of the wise Hariścandra ! (20)

ŚAIBYĀ. (*Listening with pride*). Ah, who is this now comforting my heart by praising the qualities of my husband ? But enough of words of praise ! Even my husband feels this change of fortune. Righteousness is utterly in vain. Everything is crying in the wilderness. All knowledge is dancing in the dark.

(*Then enters RIGHTEOUSNESS*)

RIGHTEOUSNESS. O thou great devoted wife, thou great king Hariścandra, what ! am I really in vain? Look then,

> I have come now to make a gift of those worlds, sanctified by the presence of the Supreme Spirit, which are difficult of access to other kings by means of truthfulness, charity and energetic action. (21)

So there is no need of despondency. Child Rohitāśva, breathe [again], breathe.

THE KING. (*Looking, with delight*). What,—is he the god Righteousness? O god, I salute thee.

ŚAIBYĀ. O god, I bow to thee.

ROHITĀŚVA. (*Awakens by slow degrees*).

RIGHTEOUSNESS.

> O child, protected righteously by your father, breathe again, in order to rule over the subjects for a long time by your life revived from death. (22)

ROHITĀŚVA. (*Rising up*). Why,—is it mother? But by whom have you been brought to this place ?

ŚAIBYĀ. Dear son, by my own fate.

RIGHTEOUSNESS. O child, this your father, who is a guest of the world of the Supreme Spirit, is in front of you.

ROHITĀŚVA. Father, save me, save me ! (*Throws himself*).

THE KING. O my child, defiled by slavery to a Cāṇḍāla, I am not fit to be touched by you.

RIGHTEOUSNESS. O king, enough of such piteous words now! For:

> That Brahman, with his wife, who purchased her [Saibyā], that Cāṇḍāla, and where that kingdom of yours is, —O king, to understand all this secret in their reality, I give you now divine eye-sight. (23)

Who, who is there of the aerial chariots?

(Entering)

AN ATTENDANT. Let your divine self command.

RIGHTEOUSNESS. Be at this place.

THE ATTENDANT. Here I am.

RIGHTEOUSNESS. O great king, mounting the aerial chariot look at all this, as it is, with divine vision.

THE KING. As your divine self commands. (*Mounting the divine chariot, as if in meditation*). What an error, what an error! The revered Kauśika, satisfied by the service of the Sciences, has released our kingdom to the ministers.

RIGHTEOUSNESS. O king, the sage acted like that only for testing your truthfulness and not for the greed of kingdom. So you need not be agitated. Look at all this with a tranquil mind.

THE KING. (*Again as if in meditation, with delight*). O queen, I congratulate you.

> That naturally kind-hearted Brahman, accompanied by his wife, who purchased you, was indeed no other than the two Śivas, husband and wife. That person, who was my purchaser, was verily the god Righteousness himself. Therefore, the dart [of sorrow] in my mind is now appeased. (24)

RIGHTEOUSNESS. Then annoint the child Rohitāśva in the kingdom of the earth.

THE KING. O revered god, as thou dost command.

RIGHTEOUSNESS. A throne, a throne; an umbrella, an umbrella; a chowrie, a chowrie; a pitcher, a pitcher!

THE ATTENDANT.

Here is brought this throne, studded with bright gems, and this [royal] umbrella resembling the full orb of the autumnal moon; this pair of chowries, white as the spread of moonlight, with their gold handles; this water in pitchers, brought together from seas on all sides. (25)

(*Righteousness and Hariścandra act as if annointing Rohitāśva*)

RIGHTEOUSNESS. (*Looking upwards*). The coronation festivity of the child Rohitāśva is being greeted happily by deities passing in aerial chariots. Thus:

These rivers bear pitchers filled with waters from places of pilgrimage. The sweet and deep sound of drums pervades all directions. These young divine maidens dance, throwing showers of Mandāra flowers. These guardians [of the four quarters] of the world are serving the king by their individual manifestations. (26)

All duty is finished. Now ascend the world of Brahman.

THE KING. O revered god,

When the angry Kauśika, biting his lips, was engaged in scolding, those of my subjects, who said to me with their faces afflicted with freshly flowing tears—O lord, where are you going leaving us, utterly undone (*khalu gatān*), without a protector, take us with you'—how can I, leaving them, go in selfishness, to the world to which I am ordained by you? (27)

RIGHTEOUSNESS. O king, how can such be the destiny of the subjects whose nature is high or low according to the diversity of their own acts?

THE KING.

With those subjects alone, I want to enjoy those worlds for a moment, for [even] half a moment. Or let those worlds ordained by you be theirs by the force of just my own merit alone. (28)

RIGHTEOUSNESS. (*With wonder*). Oh, the extraordinary character of this royal sage! O king, the eternal worlds have been earned for yourselves and your subjects by this other store of merit brought about by this gift of your own merit. Then tell me, how can I again benefit you with what is desirable.

THE KING. O revered god, there is something desirable even after this? For,

> By the acquisition of the Sciences, even the sage has discarded his false indignation on me. Even this child regaining his life, has attained universal sovereignty. O revered god, even you have been directly seen by me. I have attained also the same world with Brahman. Whatever desirable again would there be other than this which I shall pray for? (29)

Still, let this be

> Let the earth be prosperous in harvest and bear good and contented people. Let the king be victorious. Let those who appreciate merit favour even the particle of merit, which poets put into their own composition. (30)

Moreover,

> He, who having directed the staging of this play, himself intensely thrilled with joy, bestowed every day unstinted heaps of clothes, ornaments and gold,—let the fame of that Kārttikeya, son of a Kṣatriya, extend over this world, even beyond the milk-ocean, along with the fame of the poet preceding it. (31)

(*Exeunt omnis*)

End of Act V.

Here ends the drama THE FIERCE KAUŚIKA composed by Ārya Kṣemīśvara.

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I. 2 aruṇa-nayanaṃ; 28 tava sapulakaḥ.

III. 10 tapati tapanas tīkṣṇaṃ.

IV. 4 tvarayati guror bhaktyā. 4

Total No. of Metres—19 Total No. of Verses—163

ERRATA

P		L			
P	ii	L	7	read	Śaibyā for Saibyā
,,	iii	,,	11	,,	deī̐ for deī
,,	xxiii	,,	34	,,	24c for 23c
,,	xxxiv	,,	16	ins. om.	before alakkhaṇaṃ
,,	2	,,	8	read	-प्रणयिना for -प्रणयिनो
,,	10	,,	5	,,	नवनील- for नवनोल-
,,	12	,,	10	,,	खु for ख
,,	13	,,	1	,,	किं for कि
,,	21	,,	4	,,	तवायं for तवाटं
,,	22	,,	1	,,	आरण्णत्तं for आणत्तं
,,	24	,,	2	,,	तडिच्छडा for तडिच्छटा
,,	25	,,	2	,,	जूधाधिवई for जूधाधिवदी
,,	27	,,	3	,,	क्षुभ्णाति for क्षुभ्नाति
,,	28	,,	6	,,	शिवयोश्च for शिवयोश्व
,,	32	,,	3	,,	कथमवलोक्य for कथं (अवलोक्य)
,,	32	,,	10	,,	उपसंहृत्य for उपपसंहृत्य
,,	38	,,	10	,,	-मुखम् for -मुखम्
,,	47	,,	11	,,	कौशिकः for काशिकः
,,	52	,,	9	,,	-भ्रु- for -भ्रू-
,,	62	,,	4	,,	अश्रुदोन- for अश्रुदान-
,,	75	,,	6	,,	तपसाम् for तपसां
,,	85	,,	5	,,	शुवएणं for शुवएए'
,,	92	,,	11	,,	खनीड for खनोड
,,	96	,,	13	,,	उच्चै- for उच्चे-
,,	111	,,	16	ins	पूक at the end of the verse
,,	119	,,	1	read	-अट्ठि- for -अत्रि-

Foot-note

p 149 omit Mālavikā vii. 5.
,, 158 read ii. 5. for ii. 39
,, 174 Mudrā-r read vii ad 6
,, 200 read preyo yadi param for preyaḥ param